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"POPPY."

At the Gaiety.

Musical Comedy in Three Acts. Book and lyrics by Dorothy Donelly, music by Steven Jones and Arthur Samuels. Produced by Julian Alfred at the Gaiety Theatre on Sept. 4.

Poppy	Annie Croft
Countess Vronski	Helen Ferrers
Sarah Tucker	Mabel Durrant
Bessie	Zelia Raye
Sally	Vesta Sylva
Dora	Terri Storri
Molly	Muriel Montrose
Rose	Cecile Maule-Cole
Mary	Luella Gear
William Herbert	Reginald Sharland
Mortimer Pottle	Eddie Morris
Sergeant Amos Sniffen	Albert Le Fre
Squire Delafield, J.P.	William Lugg
Professor Eustace McGargle	W. H. Berry

Who was it invented stickphast? He deserves a monument: for providing W. H. Berry with the wherewithal for one of the funniest scenes ever seen on the musical comedy stage. The Gaiety audience laughed and laughed—till they ached; till they cried. Someone in this story, set in the eighteen-seventies, mentioned "East Lynne." Little Willie himself never caused so many tears to be shed on any one evening.

If "Poppy," from America, stays long at the Gaiety—and that it will there is not much doubt—it will be largely an acting and singing success, due to this brilliant comedian and to some of his clever associates. With the best will in the world it is impossible to say that either book or music is anything out of the ordinary. Among the tunes there are two certain hits: "What Do You Do Sunday, Mary?" and "The Old Army Game"—perhaps three; yes, "Alibi Baby" is a good third. And the valse will do. There are bright lines here and there—but these pass for wit because of the wit of those who deliver them. We really ought not to find fault with the plot. We don't object to Gilbert for "exposing" situations in a sentence or two, just as Dorothy Donelly does here. "Professor" McGargle, three-card and every other sort of trickster arriving at Green Meadow Fair, introduces Poppy as his and his wife Catherine's daughter. "Catherine your wife? her mother? and she lived at Green Meadow?" says someone. "Then this must be the long-lost heiress of the House on the Hill!" "Why," says McGargle, looking round dreamily, "is this Green Meadow? So it is!" But oh! for a touch of Gilbert's wit in the dialogue, and a touch of Gilbert's literary quality in the lyrics. Needless to say, Poppy is the innocent partner in the firm of McGargle and Co. Her one grief is Pop's straying from the comparatively straight path of a seller of cure-alls. She longs for a little cottage in the country with roses round the door. A "county" young man at the show, William Herbert by name, hears her singing about it and promises to give her a nice one—for two. Poppy does not accept there and then. What would become of Acts II and III if she did? Other entanglements ensue. The Professor, detected in thimble-rigging by an astute American lawyer, is given in charge of the village police-sergeant, and Poppy, pending enquiries, is carried off to the big house by order of Squire Delafield, J.P. But prison bars were not made that could hold McGargle. In Act II he arrives, armed with a marriage certificate—forged—to prove that Poppy undoubtedly is the long-lost heiress. Foiled again by the lawyer, he escapes, but Poppy, now denounced as an adventuress, is reduced to the Cinderella-like position of maid-of-all-work to a certain slave-driving Miss Tucker in the village (Miss Mabel Durrant). And here she is found and proposed to all in good order by the faithful William. Here, too, pops up once more her irrepressible parent, producing this time a letter written by Poppy's mother, to be opened on the day Poppy promises to marry the man of her heart. "My darling child, I am known as Catherine So-and-so, but my name is really Catherine So-and-so; so that you are the rightful owner of the property at Green Meadow." Or lines to that effect. Confusion of Miss Tucker and of Lawyer Pottle. Triumph of Poppy, of McGargle, of William. Blessings, showered, in mid-stage, by the venerable, white-haired Squire. Curses, ditto, from the O.P. side, by the false-hearted Countess Vronski, who would have inherited if Poppy had not.

Miss Annie Croft makes a charming heroine. Her delightful curls and her wistfulness are the making of the character. She sings very sweetly and dances with youthful grace. Of the songs that fall to her she makes the most, though they are hardly worthy of her voice or of her style. Mr. Berry is, of course, McGargle. He

(Continued on page 7.)

BARNEY LANDO. [Photo. Firth.

Playing the principal comedy part in Western Productions, Irish-Jewish Comedy Revue "Pledges," which has been played in town for the past few weeks. This amusing show in which Barney has been so highly praised in the London Press, is, with one or two exceptions, booked right through till next Summer. It is this week playing to capacity houses at the Hippo., Devonport.

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"THE SPORT OF KINGS."

At the Savoy.

Domestic Comedy in Three Acts by Ian Hay, presented by Robert Courtneidge at the Savoy Theatre on Monday, Sept. 8.

Algernon Sprigge	Basil Foster
Sir Reginald Toothill, Bart.	
A Barmaid	Frank Denton
Dulcie Primrose	Minnie Rayner
Mrs. Purdie	Rosaline Courtneidge
Amos Purdie, M.P.	Mary Jerrold
Bates	E. Holman Clark
Joe Purdie	Hugh E. Wright
Katie Purdie	Robin Irvine
Tweeny	Ena Grossmith
Jane	Hilda Scarlett
Cook	Adele Dixon
Albert	Minnie Rayner
Panama Pete	Arthur Harding
Police Sergeant	Griffith Humphreys
	W. T. Elworthy

As "backing horses" seems to be the principal industry in Great Britain at the present time, Mr. Ian Hay's new comedy should have a successful career at the Savoy, for, as the title denotes, it is all about racing. The audience became delirious with delight at the sound of the familiar turf jargon on the most unexpected lips—"Two to one bar one," "Three to one the field," and so on—and enthusiasm was well nigh hysterical when the charmingly simple Mrs. Purdie gets on to a bookmaker, in mistake for the stores, and orders a "hundred" of "Kitchen Nuts" each way! Of course "Kitchen Nuts" wins the something-thirty and saves several situations. But what a bookmaker to take a hundred pounds from the wife of a new client and voluntarily offer 10 to 1 about a horse that wins an hour or two later at 6-4! Perhaps the laughter was, after all, ironical, like the title of the play and the description "domestic comedy"! Of course, "The Sport of Kings" is not a comedy at all, but a farce. It has as little to do with the realisms of racing as it has to do with real people; but it is good fun if you like seeing unlikely people in the most unlikely places. A couple of racing "nuts," Sir Reginald Toothill and Algernon Sprigge, become paying guests at the house of Amos Purdie, a parsimonious puritan and total abstainer. Spriggs makes a bet with his friend that he will induce Purdie to back a horse before they leave. Their host proves to be very "easy money," for on the morning of their arrival he is so impressed by a letter from a racing prophet that he has a tenner on "Hobbledehoy," which wins at 20 to 1. Within a fortnight these winnings "and some" have vanished, and in the meantime the paying guests have discovered that all the household is backing horses. On the day of the Newstead Races, which takes place at the bottom of the Purdies' garden, the sanctimonious butler—ex-bookie's clerk—discovers his master on the telephone, which gives him an opportunity for a little blackmail. When he hears the sad story of the fortnight's disaster he suggests that Purdie should disguise himself as "Panama Pete" and become a layer for the afternoon. What follows is more easily imagined than described. The crowd "gets on" to "Kitchen Nuts," and most of Purdie's household (also disguised in various costumes) back the horse with him. When "Kitchen Nuts" wins, the poor unfortunate Purdie hasn't the money to pay up, so he is chased, ducked in a pond, and eventually rescued by a policeman who turns out to be our friend Sprigge. Finally Mr. Sprigge, with Purdie restored to his everyday garments as a respectable J.P., assembles the household and gives a homily on sportsmanship, and everything ends in domestic bliss.

"The Sport of Kings" is played by a company that deserves better material, but they throw their energies into what has been provided with great spirit. Mr. E. Holman Clark should be playing something more worth while than the part of Purdie, but to everything he touches he adds distinction, and, as this performance proves, can turn a farcical figure into an interesting characterisation. Mr. Basil Foster and Mr. Frank Denton are excellent as the two young men, and Miss Rosalie Courtneidge played the charming young secretary with a delightful sense of ease and grace. Miss Mary Jerrold, unfortunately, has little or nothing to do as Mrs. Purdie, but Mr. Hugh E. Wright has an excellent chance as Bates, the butler, and gave a most amusing performance. Mr. Robin Irvine and Miss Ena Grossmith (as in "The Younger Generation") play well as a pair of bright young things, and there were some interesting studies from Miss Minnie Rayner, Mr. Arthur Harding, Mr. Griffith Humphreys, Miss Hilda Scarlett, and Mr. W. T. Elworthy.

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COUNTY THEATRE, BEDFORD, Dec. 15, 29, Jan. 12, 26, Feb. 16, on.
GRAND THEATRE, LUTON, Nov. 3, Dec. 8, 22, Jan. 5, 19, Feb. 23, on.
London Representative, O.H., Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

This Theatre is playing to consistently good business, average takings for some time being nearly £500 per week, excluding tax. Really first-class shows do satisfactory business, but anything poor is useless. Visited by all the leading stars and No. 1 Companies.

Oct. 20, 27, Nov. 10, also Christmas.

WANTED, First-class Attractions.

A. DOUGLASS,
Winter Gardens, New Brighton.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

MR. GERALD LAWRENCE.
With his Entire London Production, in "MONSIEUR BEAUCAIRE."
WANTED, Nov. 10.
Now Booking Spring and Autumn, 1925.
W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, W.4.

WANTED, Nov. 3, Dec. 1.

"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London,
and
"THE MAN FROM TORONTO."

Either or both plays. Once or twice nightly.

Many thanks to Mr. Cordell and Mr. Butland for a most happy week at Whitley Bay, and for two contracts to return at increased terms.

Also to Mr. Saunders for promise of date at Dundee, after seeing the show.

WANTED, Oct. 6, 13, Nov. 17. Also Dec. 22 (?), Jan. 5, 19, and 26 (?), in Scotland.
This, Grand T., Swanage. Next, Grand T., Woking (25th consecutive week).

Booked at most of the leading theatres.

"THE OPTIMIST."

"THE JEFFERSONS."

"THE PARTNERS."

No. 1 Company, including Wilfred Shine.

WANTED, Sept. 22 and 29.

A. DOUGLASS,
Winter Gardens, New Brighton.

Many thanks for several offers received, but above are only vacancies for some time.

WANTED, Monday next and Sept. 22, the Non-Stop Revue,
"FIZZ."
Nine Scenes. Star Cast, Dancers, and Chorus. L. BLISS, E., Swadlincote, Derby.

WANTED, Oct. 6 and 13.

"BRINGING UP FATHER."
The Success of the Year.
Hundreds turned away at Richmond.
Copy of letter from the management:—
Dear Mr. Loftus,—May the success you have gained here follow you at all the other theatres you visit.
We broke the record on the Thursday night, beating the best Wednesday early closing of the theatre, and I am only sorry we could not accommodate the great numbers turned away on the Saturday night at both houses, and also during the week. Kind regards.—Yours faithfully.
(Signed) W. PAYNE.
Write or wire. This, County, Reading. Next, T.R., Chatham.

FRED GROVES and HAROLD C. LLOYD present "THE UNDER DOG."

By Walter Howard.

Cast includes
Hilda Antony
and Fred Groves.

WANTED, Theatres, once or twice nightly, Sept. 29 (follow Birkenhead), Oct. 6 and 20 (precede and follow Sheffield).

Apply, PERCY ROWLAND,
24, Chandos-street, W.C.2.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS."
West-End Production direct from THE ROYALTY THEATRE.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

WANTED, Oct. 13, 27, Nov. 3. Also Sept. 25 (three nights).

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."

WANTED, Spring dates, 1925.

MRS. BRANDON-THOMAS'S COMPANY,
"CHARLEY'S AUNT."

WANTED, Nov. 24, Also Spring, 1925.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."

WANTED, Sept. 29, Oct. 20, 27, Nov. 3, 10.

Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

WANTED, Sept. 29 and on.
"THE ROTTERS."
ARTHUR GIBBONS,
Royalty Theatre, Dean-st., W.1.

WANTED, Sept. 29 and on, for Arthur Gibbons and Dennis Eadie's Company.
"AT MRS. BEAM'S."
By C. K. Munro.
Direct from Royalty Theatre, London.
ARTHUR GIBBONS, Royalty Theatre, Dean-street, W.1.

The Public are asking for Drama.

Give them the best.

Book the great attraction,

"HOME, SWEET HOME,"

with

YOUNG BUFFALO,

Frank Lindo,

and

Marion Wakeford.

WANTED, Monday next,

Also Sept. 22.

Wire for these dates,

FRANK LINDO,

Her Majesty's, Carlisle.

WANTED, No. 1 Theatres and Music Halls only.
EDYTH GOODALL,
Playing her original part, in "WITHIN THE LAW."
Sept. 15 (3 nights), to precede Llandudno, Sept. 29, and odd weeks later.
This week, Regent Theatre, W.

W. FOSTER HORSFIELD,
C/o Woodward, 21, Panton-street, S.W.1.
Telephone: Regent 689.

IMPERIAL GRAND OPERA COMPANY.
WANTED, Sept. 29 (Midlands or Lancs), also Oct. 13 and 27, to precede and follow Stockton Hippodrome; new scenery carried; excellent company. All coms., SAMUEL WALMSLEY, Manager.
This week, Marina Theatre, Lowestoft.
Next week, Opera House, Bridlington.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Tall, Refined Actor (about 35) for small but important part in tour of West-End play; also possible vacancy for Young Emotional Actress; must be fair and very pretty (look 20). No callers. Letters only to SECRETARY, 29, Hanover-gardens, Kennington Gate, S.E.11.

WANTED, First-class Cabaret Artists' and Novelty Acts for Cabaret. Send photo. Box 804, "The Era."

WANTED, experienced young Character Actor; good appearance essential. Apply, Karno, 27, Shaftesbury-avenue, W.1.

WANTED, to rehearse at once, Troupe of Eight Dancers.
Wire terms to MILES,
Hippo., Mexborough. Next, Alex., Birmingham.

WANTED, immediately, smart young Dancer, able to do speciality; knowledge of schottische and buck dancing. Apply at once, ISMAY, 94, Brownhill-rd., Catford, London.

WANTED, Ladies, train as Dancers, for Troupes, Revues, Cabaret, &c. Apply, FRANK PERRY'S Theatrical Agency and School of Dancing, 145, Wardour-street, W.

WANTED, to meet Lady, well musically trained. Please write to advertiser, enclosing photo, Box 575, "The Era."

WANTED, Very Small Juvenile Girls; must be over 14, height 4 ft. 7 in. or less; must be able to dance; London applications only considered. Write, HEARN, Brooklyn Lodge, Barnes-common.

ARTISTS' WANTS.

WANTED, good Sketch, Drama, Revue, or M. H. Act, by gent., disengaged Sept. 29; good appearance; steady; 10 years' experience all branches; undertake business management (own typewriter); drive motor, play parts; excellent refs., including bankers' security. Box 767, "The Era."

WANTED Known,
Recognised Light Comedian,
two years in present part, desires change. Force or West-End comedy. Can be seen working now, star part. Reasonable salary.
Box 728, "The Era."

WANTED, by Contralto Vocalist (late pupil, well-known prima donna), engagement, good-class cinema house for experience; London; best work only. Box 796, "The Era."

PANTOMIME ARTISTS' WANTS.

WANTED Known, MISS PATTIE WRAY, brilliant Soprano, vacant for Pantomime Seasons. Pierrotts, Bundoran, Co. Donegal.

MUSIC HALL ARTISTS' WANTS

WANTED, Sept. 22, 29.
The Exclusive Illusionist.
CELLSUS.
CELLSUS.
CELLSUS.
The White Wizard and Lady Assistants. Something out of the ordinary, having a charm of rarity in Morecambe, is an act like Cellsus. In four scenes he presents humorous and sensational illusions of a very high order of achievement.—"Observer."
This, Victoria T., Keswick; next, Avenue T., Sunderland.

WANTED Known, HARRY BALCON, in novel song-scena, "The Village Blacksmith." Own scenery and effects. Can change all business mid-week if required. Vacant next and on, with excp. Wire best offer, 21, Booth-street East, C.-on-M., Manchester.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider.
The only real Cossack riding act in existence.

Hippodrome, Great Yarmouth

WANTED Known, ROLLO, on the high rope; an act the people talk about; just concluding gala season. Coms., Tonge Moor House, Ainsworth-lane, Tonge Moor, Bolton.

JAMES A. POWELL,
First-class Jockey Act Rider.
WANTED Known, at liberty from November on, with a nice horse and fine appearance. Address, Circus, Norbeck, Christiania, Norway.

MUSICIANS WANTED.

WANTED, Musical Director-Violinist at once; must be first-rate man and possess large library. Apply, personally, HOLLOWAY EMPIRE, Thursday.

WANTED, Piano-Conductor for revue; arranger. Photo. and refs., REVUE, Opera House, Cork; next, Olympia, Dublin.

WANTED, Repetiteur for Finsbury Park Empire. Opportunity for Sunday Concerts for a capable player. Write, JACK BRUSKE, Finsbury Park Empire.

WANTED, Repet. Violin; young lady or gent.; must be good; for small cinema, N.W. suburb; Monday next. State terms, Box 813, "The Era."

WANTED, for Picture House, Retford, commence Sept. 22, Leader (not Violin Conductor); must be well up in all the standard overtures, Tavan, &c.; good sight reader essential. Also good Double Drummer, combine Tymps. and effects; Tymps. provided. State age, experience, refs., and terms.

CYRIL GETLIFFE,
Picture House, Retford.

WANTED, Leader-Violiniste for Oxford Restaurant Trio; 5½ hours daily; open Sept. 21; must be really efficient in high-class and popular music, and read at sight or useless; must be refined and good appearance. Also 'Celliste and Orch.-Pianiste (able to sing). Age, terms, and photo. (essential) in first letter, with stamped addressed envelope, to M.D., 30, Lonsdale-road, Oxford.

WANTED, expd. Violin-Leader to take charge, mats., evgs., £7; also once nightly, 1 mat., £4 10s.; cinemas; also Orch.-Organist (harm.), evgs. only, £4; males. State age, when can open, to H. BOLTON, 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED, Leader (not M.D.); also good Orchestral Pianist. Audition Wed. and Thursday afternoons. M. D., Crofton Park Cinema, Brockley, S.E.4.

WANTED, Leader for cinema, London S.E., with own library. State terms and full particulars, Box 811, "The Era."

WANTED, good Violin Leader (gent), big tone and soulful player for high-class cinema. Audition 12 p.m. Thursday, Kennington Theatre, S.E.11.

WANTED, Leader Violin, for one week, commencing Monday, the 15th inst.; 4½ hours daily, 6 days; must be good, or useless; £8. Duds come at own risk. CENTRAL PICTURE THEATRE, Folkestone.

WANTED, good Leader, used to musical comedy and variety; sobriety indispensable; permanency. Apply, H. BULL, Hippodrome, Darlington.

WANTED, for South Coast, good Violinist (leader and soloist), male, for quartette, for first-class hotel and café; must be good sight reader, with broad tone, and stop well in tune, with good attack and smart appearance; only experienced artist need apply; if satisfactory start at once; audition to be held at Cramer & Co., Ltd., 139, New Bond-street, London, between 2 and 4, Thursday afternoon. AMES & SON.

WANTED, Second Violiniste, refined, young. Salary required, exp., age. Box 800, "The Era."

WANTED, Violiniste, young, immediately, for ladies' trio. Resident, out of town. Exp. Age, salary, photo. Box 799, "The Era."

WANTED, Young Ladies (Violinist), must be able to dance a little, for Touring Revue; salary £3 10s. and possible chance for America next year at £8 per week; London applications only considered. Write, HEARN, "Brooklyn Lodge," Barnes-common.

WANTED, brilliant Violinist, also Repet., 'Cellist, Bass, Tympanist, Drummer (state effects); "men only," for Birmingham shortly; fully exp. in cinema, variety (evenings, 4½ hrs. approx.); no Sundays. Terms, age, and state where can be heard, by letter only, to MUSICAL DIRECTOR, 17, Broad-st., Stratford-on-Avon.

WANTED immediately, first-class Second Violin; N. London cinema; preference given to one able to play piano or pipe organ when required. Apply, Box 787, "The Era."

KELSO REPERTOIRE CO.
WANTED, immed., 1st Violin for small orchestra; change nightly; plays and varieties, stock and tour. Apply, VICTORIA CINEMA, Bracknell, Berks.

WANTED, a Cornet. STRATFORD PALLADIUM, Ward-road. Apply 6 o'clock.

WANTED, Double Bass Player (lady), to tour fortnightly; must be experienced in standard works, Tavan's, &c., and of good appearance; open Derby, Sept. 23. MISS BLACK, Assembly Rooms, York.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.
VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists Provided.

Autumn term now starting. Call for free audition and advice, any morning, 10-1 o'clock.

Opportunity for Drummers to practise with orchestra. Drums provided.
Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
W. E. BOYCOTT.

WANTED, first-class Orchestral-Drummer, with effects; used to varieties, opera, &c., commencing Monday, Sept. 15; M.U. terms. Apply, J. D. McPHERSON, Musical Director, King's Theatre, Dundee, N.B.

WANTED, Drummer, with Tymps.; six days per week. Letters only, stating terms and particulars, to M. D., Imperial Playhouse, Rye-lane, Peckham, S.E.15.

WANTED, for Touring Stage Band, Double Drummer, with military bass drum and cymbals; also Solo Cornet, young and smart; must be competent or useless. Apply, with lowest terms, BANDMASTER, 12, Norfords-walk, Gt. Yarmouth.

WANTED, smart young Jazz Drummer (combine 'Cello). State terms for 5 afternoons, 3 to 6, tea rooms, and 2 evening dances per week; probability of more dances, for which extra would be paid; permanency. Apply, with full particulars, to DAWSON, Orchestral School, Aldershot.

WANTED, Tymps. - Drums; usual effects; thoroughly experienced; A.M.U. terms; open at once. Full particulars and reference to MANAGER, Grand Opera House, Belfast.

WANTED, Drummer, with effects; six evenings; used to pictures. Apply, M.D., after 6 p.m., Wed., Empire Cinema, Hoe-street, Walthamstow.

WANTED, Drummer, with full effects, for special week, Sept. 21, for "Enemies of Women." M. D., Savoy, Uxbridge.

WANTED, Drummer, with Tymps., for out of town; a comfortable and permanent engagement. Lowest terms to ABBOTT, 47, Uxbridge-road, Shepherd's Bush. 'Phone: H. 2578.

WANTED, Musicians at first-class Variety Halls.
HULL PALACE: DRUMMER.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER, at the above-mentioned hall.

WANTED, Drums and effects, Cornet and 'Cello, for a London cinema. Reply by letter only to Electric Palace, Notting Hill Gate.

WANTED, Men and Boys, Instrumentalists, for Army Staff and Line Bands, Wind, String, and Pianists. Boys age 15 to 16; men, 18 to 25; ex-Service men, maximum 30. Apply particulars, SECRETARY, Military Band Agency, 240, Upper Richmond-road, Putney, S.W.15.

Good opportunity for young musicians abroad.
WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

LANCASHIRE COUNTY MENTAL HOSPITAL,
WINWICK, WARRINGTON.
WANTED, Male Nurses.
Previous experience not necessary; single; age 20 to 30 years; preference given to ex-Service men, and must be able to play one of the following instruments in the orchestra: String Double Bass, 'Cello, French Horn, Oboe, Bassoon.
Applications must submit to training in mental nursing; wages to commence at £1 14s. per week, plus present bonus of 12s. (the bonus fluctuates); the wages and bonus are subject to a deduction of 3 per cent. under the Asylums Officers' Superannuation Act, 1909. Apply to the MEDICAL SUPERINTENDENT.

WANTED, Dance Bands, Trio, winter season; Quartette, odd nights. Lowest terms, full partics., Box 783, "The Era."

WANTED, Orchestral-Pianist, Flute, Clarinet, and Trombone players; N. London cinema; no Sundays; gents only. State terms, Box 782, "The Era."

ALEXANDRA THEATRE, HULL.
WANTED, First and Second Violin, 'Cello, Trombone, Cornet, Drums; twice-nightly revues; open Sept. 22.
Write, CHARLES W. GREENE,
Musical Director.

WANTED, amateur musicians, sight readers, for prospective engagements; rehearsals. M., 75, Hollydale-road, S.E.

WANTED, for West of England cinema, First Violin, Rep. Pianist, 'Cellist, Bassist. Please write, M. D., 4, Fairland-road, E.15.

WANTED, for cinema, Orchestra Leader, 'Cello, Pianist, and Organist. Apply, Gaiety Picture House, Wellingboro'-road, Northampton.

WANTED, Leaders, Pianists, 'Cellists. Contrabassists to register for Atlantic Liners. Audition essential. Also double-handed musicians, Violin combining B flat Alto Saxophone, flat pitch; 'Cello combining E flat Alto Saxophone; Clarinet combining E flat Alto Saxophone; 'Cello combining Tenor Banjo; Bass, combining Tenor Banjo; Bass, combining Trombone, Flute, E flat Trumpet, Trombone, Drummers, 'Cellists combining Drums, and experienced Dance Leaders. Messrs. C. W. & F. N. BLACK, Music Directors, 37, Schoolfane, Liverpool.

WANTED Known, finest Italian strings. Send P.O. for samples. Double length Violin A. 1s.; 'Cello A. 1s. 4d., post free. MONTAGNA, 33, St. James-street, Brighton.

MUSICIANS WANTED.

WANTED, AT ONCE,
JAZZ MUSICIANS,
FOR TOURING REVUE.
PLAYING LONDON AND PROVINCES.
GOOD VIOLIN,
SAXOPHONES,
TRUMPETS.

THOSE DOUBLING INSTRUMENTS PREFERRED.

WRITE OR CALL,
TEDDY MORRIS,
PALACE, WALTHAMSTOW, LONDON.

WANTED, lady Jazz Musicians for Continent, immed.; Sax. (E flat and B flat), Drums, Banjo, Violin, Piano, &c.; double-handed preferred; Uke players also write. Photo. and refs., to KITCHEN, Princess Theatre, Castleton (Lancs).

WANTED, Oct. 1, Alto Sax. (double family preferred), Tenor Sax. (double Clarinet or Sop.), Violin (showman), and Trumpet; class A men and capable working stunts need apply. Other instruments write in; long engagement, Germany; rehearse Liverpool, Sept. 23; photo. essential. Terms and ref., SHARP, 37, Shaw-st., Liverpool.

WANTED, for symphony orchestra, well-known resort, for winter season, First Violin, Oboe, Trombone, and Drummer, Tymps., &c.; twice daily, no Sundays; must have experience of symphony, first-class concert programmes. State age, previous experience, testimonials, and salary to MUSICAL DIRECTOR, c/o Pool's Advertising Service, 180, Fleet-street, London.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 3s.; Piano Solo, 2s. 6d., post free.
Hire or Buy your Music from us.
Musicians and Vocalists Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED Known, The MOVIES LENDING LIBRARY, extensive up-to-date repertoire; no repeats. Mons. and Thurs., 10 to 1, or app., 86, Notting Hill Gate, W.

WANTED, Dance Music and Lyrics for Publishing. STRAND MUSIC CO., 203, Strand, W.C.2.

JAY'S MUSIC LENDING LIBRARY.
WANTED KNOWN,
ON HIRE.
Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address,
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WANTED Known.
Hire your music from the UNIVERSAL MUSIC LIBRARY,
22, Gt. St. Andrew-street, Shaftesbury-ave.
'Phone, Reg. 262.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED Known, 500 operatic and comedy selections, s.o. or f.o., piano included, 2s. 6d. per set. Thousands of sets from 6d., s.o., with piano, as new. VINCENT, 66, Leigham-vale, S.W.16.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo, 2s. 6d.; carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED, Agents in every town for finest imported Italian Strings; profitable conditions. Send P.O. for samples. Violin A, double length, 1s.; 'Cello A, 1s. 4d., post free. MONTAGNA, 33, St. James-street, Brighton.

MUSICIANS' WANTS.

WANTED, Engagement by Musical Director; brilliant Leader-Violinist and Soloist; highly experienced in picture and concert work. Box 467, "The Era."

WANTED, Engt. by M.D., brilliant Violinist-Leader; good refs., Press notices; good worker; first-class offers. M.D., 19, Lyell-st., Scarborough.

WANTED, by popular Mus. Dir., baton (piano), composer, arranger, Engagement; resident, mus. com., revue, varieties; specially engaged (2nd year) for variety season here, terminating Saturday. C. E. HOWELLS, 8, Grafton-st., Cambridge.

WANTED, re-engagement as Musical Director, Leader, or First Violin; experienced and reliable; any bus.; resident or tour; highest references. CONDUCTOR-VIOLINIST, 7, Camberley-street, Dewsbury-road, Leeds.

WANTED Known, Musical Director, now touring Mr. Ernie Lotinga's company, vacant Sept. 15; singing conductor; an act and a conductor-showman; appearance. This, Hippodrome, Southend. Next, P.A., 51, The Avenue, Moulscombe, Brighton.

WANTED, Engagement by Mus. Dir., Violin or Piano; just concluding highly successful season; at liberty Sept. 29; cinema, café, hotel; large library; excellent refs. WALTER ALMGILL, L.R.A.M., Pavilion, Ilfracombe.

MUSICIANS' WANTS.

WANTED, engagement by Musical Director, Solo Violinist, or Baton; any business. Any Manager or Proprietor requiring a live M. D. for the betterment of his business, write his best terms and particulars to MUSICAL DIRECTOR, Box 764, "The Era."

WANTED, Engagement by Conductor; thor. exp.; harmonising and arranging, &c.; young and smart appearance. CONDUCTOR, 326, High-rd., Leytonstone, E.11.

WANTED, Engt., MR. J. HORTON, Conductor (Piano and Violin); long experience; lib. 22nd. 25, Haworth-st., Bolton.

WANTED Known, vacant Sept. 22, a genuine, brilliant Conductor-Pianist or Orchestral Pianist; arranger and composer; play anything at sight; open for first-class revue, café, or ballroom. Wire or write, DWYER, Casino, Skegness.

WANTED Known, Repetiteur, first-class cinema exp., at liberty. Apply, VIOLINISTE, 34, Clifford-gardens, Harlesden, N.W.10.

WANTED, by experienced Violinist Repet., lady, Cinema Engagement; would deputise. Box 789, "The Era."

WANTED, by lady Violiniste, Engt.; Rep. or 2nd; hotel, dance orches. or café. Box 679, "The Era."

WANTED, engagement as Repet. Violin or Second; fine tone; experienced; good refs. MR. H. FOREMAN, M.U., 114, Holgate-terrace, Holgate-road, York.

WANTED, Engt. by Violinist Rept. (gent.), cinema; ex. refs.; permanent. Box 784, "The Era."

WANTED, engt. by first-class Rept.; able to lead; experienced; good refs. Box 780, "The Era."

WANTED, engt. by good Violin Rep. or lead small orchestra; well expd. cinema; large library if necessary. Reasonable terms for evenings only. Box 793, "The Era."

WANTED, Engt. as Leader in cinema by young lady Violiniste; absolutely first-class Soloiste. "VIOLINISTE," 5, Vine-st., E.C.

WANTED, Engt., known Violiniste-Leader and Pianist (two) or Trio (Violin, Piano, 'Cello); fully experienced; hotel, café, or cinema; large library over 2,000; any distance; at liberty Sept. 15, after successful season at Whitby. Reasonable terms to HAMILTON, M.D., 5, Windsor-terrace, Whitby.

WANTED, by first-class Solo Violiniste and Leader, re-engagement in hotel; with or without own Trio or Quartette (ladies); splendid repertoire; Press notices, &c. Letters only. LEADER, c/o Miss Jackson, 645, Fulham-road, S.W.6.

WANTED, by first-class Player, with first-class experience, engagement as Violiniste, Leader, or Rep. 4, Cressy-place, Stepney Green.

WANTED, by Solo Leader Violiniste, first-class artist and experienced, also Rep., joint engagement. Best offers only; disengaged Oct. 1. Box 743, "The Era."

WANTED, Engagement by FIRST-CLASS LEADER.
L., 85, Queen's-road, Finsbury Park, N.4.

WANTED, by VIOLINIST (can double VIOLA and DRUMS), Engagement, Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, Engagement, Leader-Violinist, gent.; soloist, interludes, &c.; speciality, pictures; solid experience; young, capable, and fully competent; genuine and reliable worker; state requirements; terms mod.; London or district. W. J. SQUIRE, 42, Constance-road, E. Dulwich, S.E.22.

WANTED, Engagements by first-class Violin-Leader, with extensive library of music, for cinema or café; good appearance; to take charge; can supply own orchestra; high-class references; moderate terms. Apply, A. B., 30, Woodstock-avenue, Golders Green, N.W. Tel: Speedwell 1782.

WANTED, ENGT. BY LEADER-VIOLINISTE. SOLID TONE AND TECHNIQUE; FIRST-CLASS EXPERIENCE; VALUABLE LIBRARY; YOUNG LADY. AUDITION ARRANGED, OR CAN BE HEARD PLAYING. REASONABLE OFFERS TO LEADER, 13a, HORN-LANE, ACTON.

WANTED, Engt. by First Violin, Leader or Rept.; thorough experience; cinema, variety, café, &c. VIOLINIST, 53, Beauchamp-road, Sutton.

WANTED, engagement by a really fine Violin Leader; experienced any business; can start at once. VIOLINIST, top floor, 96, German-street, London, W.

WANTED, engt. as Leader or Rep. by young, smart Lady Violiniste; fully exp. any bus.; excellent reference. IDY, 5, Vine-street, Clerkenwell-road, E.C.

WANTED, engt. by first-class Violinist-Leader; brilliant soloist; fully exp.; would deputise. 90, Ferndale-road, S. Norwood, S.E.

WANTED, by fully experienced first-class Violinist (Leader) situation in London Cinema; can start any time; audition with pleasure. Apply, VIOLINIST, c/o Thomas, 51, Charlotte-st., W.1.

WANTED, Engagement as Leader-Violin; brilliant performer; Soloist. Offers to VIOLINIST, 240, Brunswick-st., Oxford-rd., Manchester.

WANTED Known, disengaged end of Sept., Violinist-Leader; ability and showmanship. Library if required. What offers? Box 810, "The Era."

WANTED, Engagement by experienced Violiniste and Pianiste (ladies), in cinema, café, or dance band; combined or otherwise. Address, V. P., 29, Clarkstreet, Commercial-road, E. 'Phone: Ave. 9430.

WANTED, Engt., lady Violinist; American experence in cinema, also other work. VIOLINIST, 359, Norwood-road, S.E.21.

WANTED, by experienced Violinist, engagement in hotel restaurant, or cinema. MONA MAUNSELL-EYRE, "Hyfrydle," Glan Conway, N. Wales.

WANTED Known, brilliant and experienced young lady Violiniste, of good appear., finishing season engt. in two weeks, will accept £2 weekly; cinema or Palais de Danse. Box 791, "The Era."

WANTED, by brilliant solo concert Violiniste, re-engagement; beautiful tone; experienced orchestral and good reader; highest refs; Press notices. Apply, VIOLINISTE, 91c, Grosvenor-road, S.W.

WANTED, engt. by Violiniste in cinema where good music and playing is essential; exp. Tavan, &c.; would deputise; any distance. The Bungalow, Ackley, near High Barnet.

WANTED, ENGT. BY FIRST-CLASS VIOLINISTE. ANY BUS.; DISENGAGED SEPT. 22. WRITE, LADY VIOLINISTE, SEASON ORCHESTRA, ILFRACOMBE.

MUSICIANS' WANTS.

WANTED, by Violiniste-Entertainer (lady, young), Engt., café, restaurant, any bus.; library (London only); exp.; terms £3 per week. VIOLINISTE, 26, Guildford-road, S. Lambeth-road, S.W.8.

WANTED, Re-engagement by experienced Violinist; disengaged Sept. 15. ELIZ. HOLDEN, Repet., Ladies' Orchestra, The Pier, Southport.

WANTED, by brilliant Lady Violiniste, good engagement; London only. Apply, VIOLINISTE, 23, Sidney-street, Chelsea, S.W.

WANTED, by tip-top Orchestral and Solo Violinist (lady), engt., cinema; disengaged shortly; Manchester or Liverpool district. Only good offers to Box 795, "The Era."

WANTED, by LEO McCORMACK, exp. Violinist and Banjoline, Engagement after Sept. 14. Wire or write, The Anglo-Dutch Orchestra, Ramsgate. Perm. address, 25, College-court, Hammersmith. 'Phone: Hammersmith 623. Agents please note.

WANTED Known, disengaged, Violin, doubling Banjoline and Saxophone, with latest London and New York library. 14, York-street, Baker-street, W.1.

WANTED, by Violinist, Dance Engagements; experienced; terms moderate. HAIGH, 19, Bath-chambers, Bathh-terrace, Newington Causeway.

WANTED, ENGT. BY A GOOD SOLO VIOLINIST; FIRST-CLASS ORCHESTRAL EXPERIENCE. WRITE TO BOX 779, "THE ERA."

WANTED, engagement as Violin or Viola; any bus. KIRKMAN, Picture House, Royal-avenue, Belfast.

WANTED, engt., Violiniste and 'Cellist; or provide Trio; own library; evenings only. MUSICIAN, 1, Chilton-road, Dunstable, Beds.

WANTED, perm. by thor. exper. Vio. and Pia.; sep. or together; any bus.; large library; fit pictures; reasonable salary; vacant 15th. ABBOTT, 79, Cromwell-road, Luton.

WANTED, Engt. by Violinist, cinema or dance orchestra. VIOLINIST, 30, King Edward-rd., Maidstone.

WANTED, engt. by exp. Violinist; London or provinces. Please state terms to VIOLINIST, 8, Stanley-road, Manor Park, London, E.12.

WANTED Known, experienced Violinist, disengaged for deputising. 2, County-grove, Camberwell.

WANTED Known, engagement, Violinist, double 'B Saxophone; 20 years' experience all lines. JOE NATION, 5, Elliott-road, Thornton Heath.

WANTED Known, Violin requires further exp. in cinema; small wage. 205, Warham-st., S.E.5.

WANTED, by smart young Violinist, engagements with good dance band; just finishing season at hotel in Margate. Write, H. SPOONER, York House, Edgarroad, Cliftonville, Margate.

WANTED, evening engagement by Violinist (silver medallist); young and smart appearance. C. H., 42, Plumstead Common-rd., Plumstead, S.E.18.

WANTED, engagement by Violinist; all-round experience; permanent or deputise. 'Phone, Tottenham 1328. VIOLINIST, 374, Fore-street, Edmonton, N.9.

WANTED, by Trumpeter of well-known West-End band, change; straight and jazz; stunter; had stage experience; good tone; young. Box 794, "The Era."

WANTED, Engagement or Deputising by experienced Trumpet-Cornet; any business; dance or straight; excellent sight reader. D. McPOOLE, 6a, Camberwell Green Estate, S.E.5.

WANTED, by French Horn, Engagement; permanent; good ref. Full particulars, apply R. MANNING, 21, Bygrave-road, Baldock, Herts.

WANTED, by reliable French Horn, Re-engt.; experienced all lines; highest refs.; anywhere. HORNIST, 100, Hugh-gardens, Benwell, Newcastle-on-Tyne.

WANTED, by French Horn, Engagement; permanent; good ref. Full particulars, apply R. MANNING, 21, Bygrave-road, Baldock, Herts.

WANTED Known, Cornet and Trumpet at lib.; expd. opera, variety, and jazz. Write or wire, FRED BUTLER, 3, Portland-street, Cheltenham.

WANTED, engagement by experienced Trumpet and Cornet; disengaged Sept. 28; straight or Jazz. Box 781, "The Era."

WANTED Known, Cornet and Trumpet (late West Pier Orchestra, Brighton), at liberty Sept. 28.
Offers to S. COZENS, Pavilion Orchestra, Buxton.

WANTED, Engagement by Cornettist, experienced any business; audition if required. Write, E. KITMAN, 23, Oberstein-road, Clapham Junction, S.W.11.

WANTED, by Trumpet or Solo Cornet, Winter Engagement; town, provinces, or seaside; fully experienced all business; now concluding fourth season Municipal Orchestra, MORGAN, 13, Brookfield-place, Ilfracombe, Devon.

WANTED, Engagement by Solo Clarinet; any business; long exp. all lines; ex. refs.; either pitch. COWIE, Pier Pavilion, Aberystwyth.

WANTED, Engagement by first-class Clarinet; either pitch; double E-flat Alto Sax and Second 'Cello; 16 years' experience. SHEPHERD, Municipal Orchestra, Ilfracombe.

WANTED, Engagement by Solo Clarinet; thor. exp. any bus.; any pitch; disengaged Sept. 22. CLART., 41, Salterton-road, Holloway.

WANTED, Engagement by Lady Double Bass; experienced. Also join class (elementary 'cello). BASSISTE, 10, Manor-place, Paddington.

WANTED Known, W. H. LYONS (Bassoon), sharp or low pitch, Municipal Military Band, Bournemouth (late Carl Rosa Opera Co.); at liberty Sept. 27. London address, 70, Waterford-road, Fulham, S.W.6. Telephone No. 2812.

WANTED, engt. by exper. lady Double Bass Player; dis. end of Sept. Address, MISS SYBIL MILLER, at Mrs. Parker's, Wortley House, 38, Northstreet, Worthing.

WANTED, Engagement by Double Bass, experienced all lines; highly recommended; strictly teetotal; terminating seaside engagement; at liberty Sept. 22. BASSO, 29, Sea View-road, Skegness, Lincs.

WANTED, Engagement by 4-string Bass; good refs.; any bus.; permanent. A. JOHNSON, Bass Player, Freiston-road, Boston.

WANTED, re-engagement by Contra Bass; at liberty Sept. 22; well up in cinema, opera, concert work, and variety. S. BOOTH, Britannia Pier, Gt. Yarmouth.

WANTED, Engt. or Dep. by exper String Bass; any bus.; now vacant BASSO, 57, Gt. Cambridge-st., London, E.2. 'Phone, Dalston 6269.

MUSICIANS' WANTS.

WANTED, Engagement by Trombone; competent and reliable. HIBBS, 234, Knutsford-road, Warrington.

WANTED Known, first-class Trombone, combine Viola; late West Pier, Brighton, Devonshire Park, Eastbourne; disengaged Sept. 15. Address, CLACY, Municipal Orchestra, Cheltenham.

WANTED, engt., first-class Sousaphonist, doubling String Bass; age 35; lib. Sept. 28; good offers only. BASSO, 117, Anfield-road, Anfield, Liverpool.

WANTED Known, at liberty, smart young Alto Sax. Player; lovely tone, sight reader (doubling C melody and Sop.); audition willingly. TERRY LAYLAND, 140, Kirkham-st., S.E.18.

WANTED, by live Alto and Soprano Dance Sax., change; well experienced; brilliant tone and execution. Box 785, "The Era."

WANTED, by Guards' Bandsman, shortly retiring, engagements; constant or otherwise; only good offers for Saxophone and Clarinet; highest refs. 9, Cecil-mansions, Marius-road, Balham. 'Phone, Latchmere 4929.

WANTED, Engts. by E-flat Sax.; dances, hotels, &c.; straight or jazz; not open for Tuesday nights. 'Phone: Museum 6741. VAN WALWYK, 71, Grosvenor-road, Highbury.

WANTED, engagements by smart young, experienced C Melody and Sop. Sax.; read at sight, extemporise, &c. 11, Mona-road, Peckham, S.E.

WANTED Known, Saxophonist (E flat Alto) wants odd evening engagements, London; good reader; refined. L. H., 14a, Dorset-mansions, Lillie-rd., Fulham.

WANTED, Engagement, by E flat alto Saxophone, doubling Violin; first-class experience with Dance Bands and Orchestras. E. S., 3, Laburnam-terrace, Groveroad, Mitcham.

WANTED, by smart C Melody Sax. (flat pitch), evening dance engagements; good tone, reader, &c.; audition if necessary. SAX., 10, Acacia-road, N.W.8.

WANTED, Engt. by first-class, experienced Lady 'Celliste; exceptionally fine tone; any business; can commence immediately; moderate terms. Box 805, "The Era."

WANTED, by experienced 'Celliste, Deputising, or hotel engagement. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED, by fine Solo and Orch.-'Celliste, afternoon and Sunday deputising. 'CELLISTE, 162, Sutherland-avenue, W.9. 'Phone, Maida Vale 1169.

WANTED Known, experienced 'Celliste open to Engagement; deputy or permanent; café, cinema, or hotel. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED, by first-class 'Cellist; good tone and technique; any business. Apply, Box 750, "The Era."

WANTED, Engt. by first-class 'Cellist, brilliant soloist; full experience. Apply, 'CELLIST, 39, Vincent-square, S.W.1.

WANTED Known, thoroughly experienced 'Cellist, now at liberty to accept good engagement. 'CELLIST, 5, Baltic House, Church-road, Brixton, S.W.2.

WANTED, by experienced 'Cellist, gent., good engt.; any business. Write, 'CELLIST, 260, Ladbroke-grove, North Kensington, W.10.

WANTED, Engt. by 'Cellist (gent.); long cinema experience. 'CELLIST, 206, Albert-avenue, Hull.

WANTED Known, Solo 'Cellist, Mus. Dir., at liberty for cinema engagement; fine library; expert fitting and high class programmes. Address, Box 815, "The Era."

WANTED, Engagement by first-class 'Cellist; at liberty Sept. 15. Box 812, "The Era."

WANTED, Engagement by Solo or Orchestral 'Cellist; at lib. Sept. 15; solos if required; 15 years' experience. Address, 15, Upperwell-street, Coventry.

WANTED, by Oboe and Cor-Ang.; late London, Brighton and Bath Symphony Orches.; Engt., any bus.; could double Violin; at lib. Oct. 6. SIMMONS, Victoria Pier, Blackpool.

WANTED, by Viola, good player, Engagement; experienced all lines. REECE, 16, St. John's-bdgs., Great Corn-st., Bath.

WANTED, Engt. by SYBIL GILBERT, Flautiste; free Sept. 21; any business; splendid references. Present playing Dorothy Café, Weymouth.

WANTED, engt. by exp. Flautist; disengaged Sept. 30; steady and reliable; M.U.; either pitch; refs., &c. Box 742, "The Era."

WANTED Known, Flautist, at lib. October; now with Municipal M.B. Full particulars, Box 741, "The Era."

WANTED, by Flautist, Engagement; experienced cinema and concert work; high pitch. W. OGDEN, 44, Malton-street, Coppice, Oldham.

WANTED Known, CLEMENT MORRIS, Flautist; free Sept. 21; any business; anywhere; now playing Guy's Famous Band. Britannia Pier, Gt. Yarmouth.

WANTED Known, Flautist, at liberty Sept. 28. Only good offers. Add., FLAUTIST, Pavilion, Rhyl, N. Wales.

WANTED, Engt. by good Flautist WILDMAN,
37, Westbourne Pk.-cres., W.2.

WANTED, Engt. by exp. Orchestral and Solo Organist; ex. refs.; good offers only. ORGANIST, 64, King-street, Egremont, Liverpool.

WANTED, an Engagement by Organist; Mustel. E. ROSE, 5, Tolmers-square, Euston, N.W.

WANTED, by Orch.-Organist (male), engts.; small sal. for further experience; London district; deputise. 24, Elm-grove, Hammersmith, W.6.

WANTED, by Solo Organist, A.R.C.O., good post. Relief work. Can also take piano. Cinema or cafe. Box 978, "The Era."

WANTED, Engagement by Orchestral-Organist, London or provinces; good player; read anything; terms reasonable. Box 797, "The Era."

WANTED, immediate Engt. by Lady Orch. Pianiste-Organiste. 28, Vantroad, Tooting, S.W.17.

WANTED, by Pianiste, solo and orchestral engagement; permanent or deputising; fully exper.; hotel, café, or cinema; excel. refs.; large library. PIANISTE, 8, Stanhope-terrace N.W.1.

WANTED, engt., young lady Pianiste; jazz or straight; prepossessing appearance. 'Phone, Hammersmith 2886. 78, Church-road, Barnes.

WANTED, Engagement by Pianiste; exp. cinema. Write, WINIFRED WINGATE, 38, High-st., Kingsland, N.E.

MUSICIANS' WANTS.

WANTED Known, Pianiste (A.R.C.M.), orchestral or solo, disengaged Sept. 22; cinema or theatre, London. MISS EVETTS, 47, Cambrian-road, Aberystwyth.

WANTED Known, Picture Pianiste, experienced, good sight reader, disengaged. SUART, 252, Portsdown-road, Maida Vale, W.9.

WANTED, by lady Pianiste and gent. Banjolinist, doubling Sax., engagement with band or by selves; augment with extra musicians; just the thing for small parties, dances, &c. LANCASTER, 21, Brassey-square, S.W.11. Latchmere 4819.

WANTED, permanent Engagement by experienced Orchestral Pianist; hotel or café; London only. MISS KATE GURNELL, c/o Miss Jackson, 2, Gt. Woodstock-street, Nottingham-place, W.1.

WANTED, by Pianiste to join Violinist and 'Cellist, ladies, with view to engagements. Box 786, "The Era."

WANTED, by Relief Pianiste, experienced, Cinema Engt. or Deputising regularly; library. G. D., 31, West End avenue, Leyton, E.10.

WANTED, Engagement by first-class Orch.-Pianiste; good sight reader; any dis. 58, Clarence-rd., E.5.

WANTED, engt. by Pianiste; cinema or dance; highest refs.; large library; would deputise. JEFFREYS, 32, York-street, Twickenham, Middlesex.

WANTED, by experienced Orch. Pianiste, afternoon engagement in restaurant (London). ETHEL LILLY, School House, Bridge-road, Stratford, E.15.

WANTED, by Orch. Pianiste; thor. exp. and reliable. PIANISTE, 131, Haslingden Old-road, Rawtenstall, Lancs.

WANTED, engt. by Orchestral Pianiste and Violiniste (young); café or hotel; both fully experienced. VIOLINISTE, 2, Quantock-road, Weston-super-Mare.

WANTED Known, brilliant Pianiste, Solo or Relief; good fitter; London or provinces; would dep. A. B., 58, Carleton-rd., N.7.

WANTED, Engagement by Pianiste and Violiniste (ladies), cinema or café; library, references, experience. PIANISTE, c/o Baker, Broadoak, Newnham, Glos.

WANTED, engt. by good solid Orchestral or Relief Pianiste, conversant with the best class music; audition given; at lib.; London and suburbs. A. A., 80, St. Mary's-road, Queen's-road, Peckham, S.E.

WANTED Known, brilliant Relief Pianiste (Reed, Organ); 15 yrs.' London exp.; expert fitter; perm. or dep. McNEIL, 161, Ledbury-rd., Bayswater.

WANTED, Engagement by experienced Pianiste; hotel or restaurant only; ex. refs.; disengaged Sept. 13. Box 868, "The Era."

WANTED, by thoroughly competent and experienced Orchestral Pianist, one or two evenings a week Deputising in good-class cinema; North London preferred. PIANIST, 117, Wentworth-road, Golders Green, N.W.

WANTED, evening engagements by experienced dance Pianist (20); would deputise in Jazz Band or otherwise. Write to C. W., 18, Canonbury-street, N.1.

WANTED, by moderate Dance Pianist, Engt. with dance band; London. Box 788, "The Era."

WANTED Known, brilliant Relief Pianist; London or subs.; would deputise; reliable; dis. Monday next. L., 13, Burnley-road, Stockwell, S.W.9.

WANTED, by gentleman Pianist, London Cinema, or Orchestral Relief Engagement; afternoons or evenings only; would rehearse to secure high-class position. Box 755, "The Era."

WANTED KNOWN,
SMART PIANIST
(GOOD SHOWMAN),
OPEN FOR ENGAGEMENTS IN TOWN,

DANCE, CONCERT, OR ORCHESTRAL.

LIONEL NELSON,
17, ST. JOHN'S-HILL, S.W.11.

WANTED Known, exp. Orch.-Pianist, disengaged; good sight reader. PIANIST, 17, Market-st., Poplar, E.14.

WANTED, Engt. by first-class Dance-Pianist; contract or odd nights; would join good combination. C. R., 203a, Bethnal Green-rd., E.2. 'Phone, Clerkenwell 7684 (not Wed. aft.).

WANTED Known, Piano Cond.-Organist, finishing summer season in well-known band, at liberty Sept. 20; any bus. L.R.A.M., 13, Church-lane, E.17.

WANTED, by brilliant Jazz Pianist, first-class rhythm and syncopation; appearance, personality, and showmanship; finest experience; at lib. now. Good offers only to B. GORDON, 31, Aldershot-road, Kilburn, N.W.6.

WANTED, by Pianist, engagements for dances; sight reader; rhythm; exp. BIRD, 3, Prideaux-road, Clapham, S.W.9.

WANTED Known, engt. or deputising by reliable Relief Pianist or Pipe Organ; 10 years' experience. ERNEST D. MASON, 94, Miles-buildings, Edgware-road, London, W.

WANTED, Engt. by first-class Orchestral-Pianist in cinema (gent.); would deputise; London only. DAVIS, 3, Shepherd's Bush-rd., W.6. 'Phone, Park 1720.

WANTED, change by first-class Orch. Pianist; two years present management. Best offers only to Box 792, "The Era."

WANTED Known, ERNEST BENN, Solo and Orchestral-Harpist, disengaged Sept. 15; excellent testimonials. Address, Theatre Royal Cottage, Scarborough.

WANTED, by Harpist, engagements; great soloist, &c., for concerts, receptions, anything; lifelong experience; in London Oct. 4; disengaged Oct. 11. Address, FARRANT, c/o Colvan, 82, McAlpine-street, Anderston, Glasgow.

WANTED, by Harpiste, experienced all lines, Engt. A. B., 359, Norwood-road, S.E.21.

WANTED, by Harpist (young lady), Engt. in orchestra; London. Write, HARPIST, 3, King Henry's-road, N.W.3.

WANTED, by Banjoline, doubling Saxophone, young, smart personality, afternoons and evenings. BANJOLINE, 2, Fontarabia-road, S.W.11. Latchmere 4819.

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full correct chords and rhythm; doubling Alto Sax. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

WANTED, Engt. by Banjo; correct chords and all that; dbg. Drums; Orchestral if desired; town, &c. WARNER, 7, Robert-st., W.C.1. Mayfair 6617.

MUSICIANS' WANTS.

WANTED, Engagements by Dance Banjoist; experienced and reliable; sight reader. JOE, 49, Hawstead-rd., Catford, S.E.6. Lee Green 1327.

WANTED, by Banjo and Banjoline, first-class performer and exp.; correct rhythm, melody, harmony, and chords; sight and memorise; series or single dates. BANJO, 159, Lupus-st., S.W.1.

WANTED, Engt. by Dance Banjoist. GEORGE HAUD, 50, Delancy-st., Regent's Park, N.W.1.

WANTED, by Banjoist, first-class Engagements for evenings; good rhythm, &c. C. WOOD, 141, Askew-rd., W.12.

WANTED, engts., Banjo, full chords; up-to-date rhythm; experienced. BROOKS, 101, Fifth-avenue, Paddington, W.10.

WANTED, by expd. dance Banjoist, evening engagements. BANJO, 147, Dale-street, Chatham.

WANTED Known, Banjoist, open for Engagement; full chord; dance work. 21, Albion-square, Dalston, E.8.

WANTED Known, disengaged Sept. 29, Lady Drummer, with Tymps. and Glock.; concluding secon dseason, Municipal Orchestra, Filey; experienced any business. CECILIA LYNCH, 4, Jenningsplace, Filey, Yorks; next week, Springfield Hotel, Bow-lane, Preston, Lancs.

WANTED, by young lady Drummer, Tympani and effects, Engagement in Cafe, Cinema, or Dance work; just finished cinema engagement; at liberty now; would deputise. EVA PALMER, 4, Norfolk House Rushcroft-rd., Brixton, S.W.2. London or suburbs only.

WANTED Known, MISS L. GRAFTON-MURRAY, Tympani and Drums, concludes season at Trocadero, Portrush, on Sept. 3, and will then be at liberty to accept engagement; any bus. Write above, or to perm. add., Church-hill House, St. Giles, Norwich.

WANTED, Engt. by Lady Drummer-Vocalist (Contralto); jazz or cinema; relief pianist. Box 704, "The Era."

WANTED, engt., smart Drummer, doubling Saxophone. 'Phone, Hammersmith 2855. 78, Church-road, Barnes.

WANTED, Engagement by Drummer, Jazz or Cinema; can double Violin and Viola. VERNON, 28, Lonsdale-rd., Barnes, S.W. 'Phone, Hammersmith 1566.

WANTED, Engagements by experienced and refined Dance Drummer; odd nights. FRANK HAMILTON, The Bungalow, Brockley Rise, S.E.23.

WANTED, engagement, West-End Tympanist; cinema; full effects; Glock., Bells, &c. TYMPANIST, 34, Gt. Windmill-street, Piccadilly, W.1.

WANTED, engt., smart Drummer, effects; ex. refs.; variety, opera, drama, dance; any bus. SULLIVAN, Bosworthen, Sancreed, Cornwall.

WANTED, by SYDNEY S. HARRIS, Drummer; neat style; good vocalist; London engagement, with band of live men. Write, 8, Porchester-road, Bayswater, W.2; or phone, Park 3554.

WANTED, good engt. by expcd. Dance Drummer, doubling Ukulele; shortly disengaged; late Revilos; wide hotel and café expce.; would go abroad. R. N. WOOTTON, 10, Milton-avenue, Westcliff-on-Sea.

WANTED, by Drummer-Tympanist, first class, any business; young and smart. DRUMMER, 28, Stanhope-road, Northampton.

WANTED, engagements by Dance Drummer; would deputise. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone, Holborn 2622.

WANTED, engagement by
A. C. BURNIE.
Smart Drummer;
good rhythm; latest music.
'Phone, 3494 Regent.
43, Woodstock-road, Bedford Park, W.4.

WANTED Known,
RALPH A. LAMMING,
Tympanist, &c., to the
Ilfracombe Municipal Orchestra, 4th season, invites first-class offers only, to commence Oct. Tymps., Bells, Glockenspiel, Xylophone, Double Drums, Jazz outfit, all effects, including Banjo; thoroughly accustomed to symphony concert, cinema, and high-grade jazz; good showman. Highest refs. Pavilion, Ilfracombe.

WANTED, Engagement, Drums, Tymps., Glock., Chimes; fully experienced. TYMPANI, 107, Major-rd., Strafford, E.15.

WANTED, smart, experienced Drummer; any business; would join a dance combination; age 18. DRUMMER, 29 Hazeldean-road, Harlesden, N.W.10.

WANTED, Engt., expert Lady Drummer; fine kit Tymps.; rapid sight reader; cinema, var., café. CLAYTON, Kennington Theatre, S.E.11. 'Phone, Hop. 3778. Thanks for offers, London preferred.

WANTED Known, first-class Ladies' Trio, disengaged Sept. 29; can be heard at Bungalow Café, Cliftonville, Margate; London preferred. Address, MISS ELSIE HAWORTH, Bungalow Café, Cliftonville, Margate.

WANTED Known,
JANE FIDDLER TRIO,
Concluding season engagement,
Palace Hotel, Buxton.
At liberty November onwards.
London hotel or café preferred.
All offers to above address.

WANTED, engt. by exp. Trio, Sept. onwards. VIOLINISTE, 79, Endlesham-road, Balham, S.W.12.

WANTED, Permanent Engagement by ELYSEE TRIO, or separately; hotel or café; London only. Letters, Middle Flat, 62, Bassett-rd., North Kensington, W.10. 'Phone, Park 1820.

WANTED, Engt. by brilliant Trio (Piano, Violin, and 'Cello), just finishing successful season at Blackpool; any bus.; could augment to any number; fine library.

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"MRS. WARREN'S PROFESSION"

Mr. Bernard Shaw's "unpleasant" play, "Mrs. Warren's Profession," which was published in 1898, and was written just 30 years ago, has at last been licensed for public performance by the Lord Chamberlain. For years the play has figured prominently in the controversy over the censorship. In it Mr. Shaw, the social reformer, scourges our modern civilisation, and whilst the play is a long way from being Mr. Shaw, the playwright, at his best, the whole thing is a fierce indictment of the system wherein one person can live in culture and comfort in ignorance of the fact that the income comes from the immoral earnings of other people. In "Widowers' Houses" the income came from slum property; in "Mrs. Warren's Profession" Vivie, the young Newnham student, discovers that her ease and education come from her mother's earnings in the oldest profession in the world.

It is a play that needs careful handling by a well-chosen cast. It was played by the Stage Society in January, 1902, and there was also a production by a specially-formed society about ten years ago.

ANSWERS TO CORRESPONDENTS.

F. G.—*"The Two Little Vagabonds" was first produced at the Princess's, Sept. 23, 1896. "The Two Orphans," Olympic, Sept. 14, 1874.*

IDAHO.—*Eugene Stratton sang "The Whistling Coon," "The Coon Drum Major," and "The Dandy-coloured Coon." You are probably thinking of G. H. Elliott, the chocolate-coloured coon.*

A. H.—*"The Golden Moth," by Fred Thompson and P. G. Wodehouse, music by Ivor Novello, was produced at the Adelphi on Oct. 8, 1921. Mr. Robert Michaelis played Pierre Caravan (the Blackbird), Mr. W. H. Berry, Dipper Tigg; Mr. Thorpe Bates, Captain Paul d'Artois; Miss Nancy Loval, Aline; and Miss Cicely Debenham, Rose.*

BATES.—*Billy Williams, "the man in the velvet suit," died on March 13, 1915. Fred Earle, comic vocalist, Feb. 24 the same year.*

A. H.—*"Henry of Navarre," romantic play, by William Devereux, was produced at the New, Jan. 7, 1909.*

K. JONES.—*Arthur Playfair appeared in the revue "The Passing Show," produced at the Palace Theatre in April, 1914. Mr. Basil Hallam played Gilbert, the Filbert, in the same production.*

D. J.—*Write to Samuel French, Ltd., 26, Southampton-street, W.C.2.*

Hetty King in Australia.

In the "Sunday Times" of Sydney (Australia), dated July 20, appears a most enthusiastic appreciation of Miss Hetty King's performance at the Tivoli in that city. "Miss Hetty King," says this organ, "can be summed up as the most fascinating male impersonator Australia has seen. The famous artist justified her reputation before ten minutes had elapsed, and at the conclusion of her act was encored again and again." In the same issue is a picture of a number of workmen—the clever male impersonator is one of the group—having their midday meal, with the caption underneath, "Find the Lady."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. & Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—Miss Phyllis Neilson-Terry invariably attracts a large audience. In "Bella Donna," with all the mystery of the East attaching to Robert Hichens' story, she finds plenty of scope for her artistry, and gives a tense study of the title character. The Dr. Isaacson of Mr. Frank Petley is a sound and forceful contribution, and Mr. Edward Cooper as the Egyptian aspirant to the lady's hand is thoroughly of the East Then Mr. Francis Roberts figures effectively as the poisoned husband, the Hon. Nigel Armine; Sir Henry Grebe is portrayed by Mr. Carleton Rex; Mr. Andrew Churchman appears as the mistaken Dr. Hartley; and Miss Lydia Audre represents Mrs. Marchmont.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Fred Finch; Mus. D., Mr. David Cochrane.—Astley's Big Stage Circus provides quite an enjoyable entertainment, in which performing animals and birds rub shoulders with acrobats, jugglers, daring riders, and clowns, who greatly amuse.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Gar Kiddie presents the new and original comedy burlesque, "Bad Boys," with specialities by the Hugo Lamel Six, in a comedy acrobatic performance, which was vastly amusing. A feature of the show is the capital vocalism; while the Sadler-Elsie Four appear in a dance scena as protean artists.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, jun.; Mus. D., Mr. Gilbert Smith.—The Versatile Three maintain their reputation. Novel instrumental selections and smart repartee comedy, together with popular song renderings, are their forte. Lily Morris gives her latest character studies and introduces Cockney portraits with a sure touch. Charlie Manny and Lillian Clay, in their sketch regarding a flat, prove capital entertainers, and Lou Radford gives his remarkable musical act. The Elmar Trio, with Elsie, do something sensational in body work; Les Augustines, as whirlwind dancers, quite capture the audience; and Doris Ashton sings sweetly and most acceptably.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Will Hay, the burlesque schoolmaster, appears after a long absence following a world tour, and gives his "Fourth Form of St. Michael" with revisions which make his teachership a vastly amusing entertainment. Mona Vivian, a favourite here, gives her songs and other contributions with her customary vivacity. The Pussyfoot sketch by Johnny Clark and company is given with great gusto and draws repeated roars of laughter. Tucker, the rag-time violinist, introduces his latest musical hits. Renee and Godfrey show a variety of new steps and dance with rare accomplishment. The turn of Zaza and Zozo is dexterous, and the conjuring tricks of Gus Fowler prove quite fascinating.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; M. D., Mr. S. T. Newsome; A. M., Mr. Percy Whitton.—Billy Reeves appears in "The Right Key but the Wrong Flat," and with his robust humour had the audience in a continuous state of laughter. Archie Graham and Watty, Dare Dean and Elsie Clifton, and Sam Linfield and company, in their gymnastics, are among the chief performers; while Norman Carrol as an entertainer and Syd Still in coon studies also feature in the programme.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—Mr. Milton Bode presents his principal company in Congreve's comedy "The Way of the World." The play is produced by Mr. Nigel Playfair. Miss Margaret Yarde repeats her rendition of Lady Wishfort, which was one of the most striking performances in the London production. Mr. Scott Russell is seen in his merry singing part of Sir Wilfred Witwond; Mr. Philip Desborough in the debonair rôle of Mirabell, is another star from the London production; as is also Miss Margot Sieveking as Mrs. Millamant, and Miss Vera Hurst as Mrs. Marwood. Mr. Lloyd M. Pearson, Miss Haidee Gunn, Mr. Caleb Porter, Mr. Ralph D. Richardson, Miss Ann Hyton, Mr. Alfred Brooks, and Miss Doreen Thornton are other prominent names in the programme, while Miss Beatrix Lehmann graces the production with an unique Lanchester dance. With such a distinguished company the piece is admirably presented.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—"When My Ship Comes Home," a play of laughter, love and adventure on land and sea, brilliantly acted by a London company, is presented with much success by Mr. John Drennan. Miss Muriel Martin-Harvey, as Leonora Drake, Mr. Edgar K. Bruce, as Captain John Drake, and Mr. Garry Marsh, as David Arnold, are responsible for clever impersonations, the rest of the company being well above the average standard.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Revues always prove an attraction at this house, and Mr. Francis Laidler's superlative revue "The Roundabout" has been no exception. It is rightly described as a whirl of mirth and melody. Miss Gwladys Stanley, Mr. Tom D. Newell, the McNaughtons, and the 12 London Palace Girls are mainly responsible for the great success of the performance, the whole production being staged on a very elaborate scale.

DOUGLAS, ISLE OF MAN.

GAIETY THEATRE. — P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Fred Barwell.—This week Mr. J. Bannister Howard presents the farcical comedy "Tons of Money," with a strong cast. Mr. Ivan Leslie appears as Aubrey Maitland, and the comedy is produced by Mr. Reginald Highley.

PALACE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; Mus. D., Mr. Harry Wood.—The star turn in the Coliseum is Talbot O'Farrell, the popular Irish entertainer, also Martin Henderson, concertina soloist; Percy Val, in a novel acrobatic stunt; Sam Hilton, comedian; and Mr. Ronald Frankau presents his vaudeville company "The Cabaret Kittens."

DERBY CASTLE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; Mus. D., Mr. Harry Wood. — Mr. Terry Wilson, the popular comedian, is a fine draw in the Ball Room, and Mr. Will Dalton's musical comedy revue, "Oceans of Joy," continues to draw large audiences to the Opera House. Mr. George Norton and Mr. Lyn Wright are the stars, and they are supported by Mr. Fred Manson, Misses Eileen Lake, Peggy Mackintosh, Molly Dorn, The Wavelet Girls, Maisie Gordon, and Florrie Lndlow.

CRESCENT PIERROT PAVILION. — P., The Palace and Derby Castle, Ltd; Lessees, Wylie and Tate.—The Wylie-Tate Super-Pierrots are finishing up their successful season in Douglas with fascinating programmes. The artists have all won popularity in Hall Caine Land. They are Renee Blackie, Betty Jumel, May Clapham, Maurice Turner, Mollie Milne, Bert Escolt, and Mr. Harry Angus, who is also the gifted *metteur en scene*.

VILLA MARINA.—P., The Douglas Corporation; M., Mr. Noah Moore; Mus. D., Mr. Felix Godin.—The variety star this week is Mr. Paddy Saunders, cartoonist, in his novel entertainment. In the Garden Pavilion the famous Q's are appearing in their vaudeville "A Whirlwind of Everything."

ONCHAN PAVILION.—P., Mr. Collier Cubbin.—Mr. Charlie Harvey, Mr. Alf. Maynell, Miss Grace Ivell, and their artistic associates draw pleasure-seekers to Onchan. A clever show, for which Mr. Charlie Harvey is responsible, being presented three times daily.

GLASGOW.

THEATRE ROYAL, LTD.—M. Ds., Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Harry F. Ashton; Mus. D., Mr. Alfred Carpenter.—Mr. Henry Baynton and his company are here this week in a Shakespeare season. On Monday the play presented was "The Merchant of Venice," when Mr. Baynton gave a clever impersonation of the Jew. Miss Florence Glossop Harris, Messrs. Kenneth Winksteed, Basil Howes, Bertram Prahan, Eric Portman, Gerald D. Roberts, Geoffrey Lovatt, Miss Isa Bowman, Miss Lilian Temple, Miss Annie Featherstone, and Lillian Goldburg all did excellently.

KING'S, LTD.—M. Ds., Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. H. McFarlane; Mus. D., Mr. A. Hoskins.—In Tchaikovsky's music the romantic story and the sumptuous setting of "Catherine" all combine to make a delightful musical play. In the name part Miss Sylvia Cecil is an imperious figure, and sings with ease the difficult music of the part. Particular praise is also due to Caspar Middleton, Connie Walter, and Roy Russell. Other parts are in capable hands, and the singing of the chorus is of an unusually high standard.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—The Rigoletto Brothers are appearing here in their bright variety entertainment "Around the World." Eddie Polo, of film fame, is one of the star attractions, taking part in the sketch "A Cowboy in a Cabaret." Other clever performers are the Swanson Sisters; the Three Avolos; Tommy Jones, comedian; Mewse and Singer, in a Red Indian dance; and Harvard Holt and Kendrick, in a football game on cycles.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer. —That most amusing musical comedy "All in Favour" was received with the greatest enthusiasm on its return visit. Frederick Bentley is principal comedian, and creates much merriment. Florence Helen is a gifted vocalist and an accomplished comedienne; while Angus Strong, the actor-vocalist, has a splendid voice, and well deserves the success he makes. Stephen Adeson also helps in the fun-making; the Tiller Girls present some fascinating dances; and the Morton Male Quartet make a great hit in their concerted pieces.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—Jack Joyce's Circus, which is now in its third and last week here, continues to retain its popularity judging by the delighted audiences who attend daily. The Wembley Cowboys' Rodeo feature has caught on, while the feats of horsemanship, the work of the ponies and elephant, the trapeze gymnasts, club jugglers, and the fun provided by the clowns all combine to make the Coliseum well worth a visit.

METROPOLE.—M., Mr. John Walker.—The Oxford Productions present "Fun in a Cabaret," a musical mélange, in four scenes, with a capital cast, which includes Fox and Benson, the popular comedians; Godfrey Brös. and Jack, the syncopated Demons at the Piano; Al. Burns, Four Carlton Girls, Arthur Smart, Ivy Collins, Ethel Franey's Four Spotlights, and Violet Windsor.

ALHAMBRA, LTD. — M.Ds., Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Miss Ida Stratham brings W. Somerset Maugham's play, "Our Betters," and provides this striking work with a good cast, in which Miss Evelyn Hope, Mr. Frederick Ross, and Mr. Arthur Aubrey stand out prominently.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—Barrie's exquisite creation, "Mary Rose," is here again, with Mr. Frederick Harrison's first-class company. In the name-part, Miss Lila Maravan quite grasps the intention of the author, playing with a sweetness and charm that is delightful to witness. Mr. Nigel Clarke undertakes the dual part of Simon Blake and Harry most efficiently; the Cameron of Mr. Edmund Gordon is a very creditable performance; and able support comes from Frances Ruttledge (Mrs. Otery), W. E. Langley (Mr. Morland), Mabel Rees (Mrs. Morland), and G. Edward Hall (Mr. Amy). The incidental music by Mr. Norman O'Neil is rendered in talented manner by an orchestra under the direction of Mr. Leslie Bridgewater.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—Much interest has been aroused by the important booking of Miss Ethel Irving and company in "Mrs. Dane's Defence," and, on Monday evening, a large and enthusiastic audience gave the noted actress a right royal welcome. Miss Irving delighted and held the house with her wonderful dramatic and natural impersonation of Mrs. Dane; Mr. Henry Hallett made an impressive Justice Carteret, playing the character to the life; Miss Marion Fawcett proved very successful as the scandal-monger, Mrs. Bulsome Porter; a charming Lady Eastney was presented by Miss Gladys Ivery; and others in the splendidly balanced cast were Godfrey Baxter (Lionel Carteret), Mr. Arthur Layland (Canon Bonsey), Mr. Gus Wheatman (Mr. Bulsom Porter), and Mr. J. Oliver Twiss (Fendick).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—After the summer vacation this house reopened on Saturday last with a presentation of A. A. Milne's "Success," played for the first time out of London. Every praise is due to the cast who had to interpret the work, and to the producer for his finished stage pictures. Mr. Herbert Lomas, as Selby Mannock, acted with his customary brilliance in a part which made heavy demand on his artistic talents; Mr. Hannam Clark was a sincere Eversley; success was achieved by Mr. Cecil Parker as Mannock's secretary; Miss Primrose Morgan acquitted herself in most creditable manner as Lady Carchester; Mr. James Harcourt gave to the bibulous Lord Carchester a touch of humour that was much enjoyed; and Miss Muriel Randall was natural as Freda.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Here we are having a very amusing musical burlesque "The Dancing Barber," sent by Alfred Zeitlin and Paul Murray, which introduces George French, a favourite comedian in Liverpool. His eccentricities in the present piece are particularly great, and the laughs that follow are long and constant. Among his supporters are Jessie Preston, a versatile comedienne, who works hard towards the success of the evening; Gwenda Williams, a remarkably able dancer, whose work gains for her ready recognition; Ken Douglas, a smart artist; Alfred Fisher, Joe Baker, Alec Kennedy, Lily Moon, Will Williams, and Jose Edmonds. The work is dressed and staged in very attractive style.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"Ring In," a new musical revue, is the attraction here, the company presenting it being somewhat above the average. Foremost among the fun-makers are Barry and Mark Lupino, both of whom are as great as ever, and Rebla, whose diverting ways prove a treat. Another smart couple are Osborne and Perryer, with bright and original specialities. Miss Isobel Scott is appreciated for her charming vocalism, and others in the cast are John F. Traynor, Walter Thomas, and Florence Cameron.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—"London to New York" is the title of a new and entertaining revue sent by Mr. William Revill. Among the principal artists are Pat Nash, Bernard Cook, Charlie Russell, Peggy Hall, and Nellie Anderson, who are supported by Billy Lynne, Stan Daniels, Will Henry, Winnie Buchanan, and Claire Henry.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The Columbian Productions are submitting "Me and My Gal," a very happy show, with lots of laughter. In the talented cast are Brandow and Brand, coloured comedians, Beatrice Allen, Phillip H. Ellis, Denbigh Berry, Rosa Thornbury, Paul Barry, and William Kavanagh.

NOTTINGHAM.

THEATRE ROYAL.—P., Moss' Empires, Ltd.; R. M., Mr. C. B. Fountaine.—Mr. Fred Terry and Miss Julia Neilson are always popular visitors to Nottingham, and they were accorded their usual enthusiastic welcome on Monday, when they appeared in a new period piece, "The Marlboroughs." The brilliant work of the principals, as the Duke and Duchess of Marlborough, was very ably supported by Mr. Alfred Kendrick as Robert Harley, Marlborough's inveterate enemy, and Miss Violet Farebrother as Queen Anne. Others in the cast were Mr. Hugh F. Casson, Mr. Robert Gilbert, Miss Irene Arnold, Miss Madge Escolme, Miss Grace Arnold, Miss M. Steen, and Master Roy Reynor, who sustained the part of Jack Churchill with considerable talent.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter.—Harry Day's latest revue, "Ideas," is being presented for the first time, and is meeting with encouraging approval. Jack Clifford is a comedian of infinite jest, and Isabelle Dillon is a vivacious leading lady. Robert Machlachlan and Betty Maitland contribute to the vocal side, and score with the pretty duet, "When Hearts Are Young."

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. J. Dudman Bromwich.—Frank E. Franks is a clever and resourceful comedian, and in his own production, "The Times," in seven periods, he deals out the comedy in generous measure. Janice Hart and Frank O'Brien, of variety fame, contribute largely to the success of the entertainment, in company with the Ray and Rence quartette of dancers, the Eight Franconian Singers, and the Sixteen Shirley Girls, who introduce some smart dancing. The big racecourse scene, with thoroughbred horses introduced, is a very effective feature of the show.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—A big attraction here is the personal visit of the popular actor, Mr. Owen Nares, with his talented company, in "Diplomacy." The part of Julian is cleverly presented by Mr. Owen Nares; Mr. Ben Webster's Mr. Henry is another fine performance; Mr. Henry Crocker is excellent as Baron Stein; Miss Dorothie Pidcock is charming as Countess Zicka, and Miss Frances Doble, as Dora, is well placed.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—The thrilling play, "The Lure," is presented by George Owen and Landon Littler. In the cast are Messrs. E. Reyner Barton, Athol Fleming, George Owen, John Killner, Donald Gordon, Reginald Gardiner, Misses Norah de Lange, Edith Martin, and Mary Marvin.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—An attractive variety programme is given by the inimitable coon vocalist G. H. Elliott, who brings his latest successes; Nixon Grey, comedian; Rue Lambert, assisted by Doreen, in "Naval Pastimes"; Tom Clare, new songs at the piano; Johnson Clark, ventriloquial scena; Zetta Mor, in impressions and character studies; and Larola.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. William Bingley.—Herbert Darnley Productions present the new musical comedy, "Joan All Alone," a combination of novelty, racy humour, dainty dresses, charming dances, tuneful vocalism, and pretty scenery. A strong company is headed by Mr. Fred Kitchen as principal fun-maker, Miss Angela Kealey (Joan), Miss Daisy James, a clever comedienne in a leading part, well supported by W. A. Haines, Robert Layton, Dudley Mansell, Con Clarke, H. M. Bradford, Agnes Marey, Fanny Wallace, Dolf Wheeler, saxophone specialist; and a beauty chorus.

At the Coliseum, ABERYSTWYTH, Lionel Bute presents "Bluebeard's Eighth Wife," and during the last three nights of the week Fred Payne presents "The Maid of the Mountains."

At the Hippodrome, ACCRINGTON, Messrs. Macdonald and Young present the musical comedy "Betty." A powerful cast includes Miss Mabel Churchman in the title-rôle. At the Princes "Old Bill Through the Ages" is the attraction.

"The Way of an Eagle" is paying a return visit to the Theatre Royal, BATH. Miss Frances Midgley is Daisy Musgrove, and Mr. F. W. Cavanagh is Nick Ratcliffe. Miss Stella Florence takes the part of Muriel Roscoe. At the Palace Leonard Morris presents the revue "Tons of Fun," with a cast including Arthur Pond, Daisy Crossley, and Ernest Shannon. The last military band engaged for the outdoor season in the public parks is that of H.M. Royal Artillery (Portsmouth).

At the Theatre Royal, BLACKBURN, Mr. Nevill Graham presents the comic opera "Peri, the Slave of Love." Included in the company are Sinclair Cotter, Molly Lester, Colin Coop, Zoe Corner, Frank A. Wood, Christine Roy, Arthur Wynn, Bernard Knowles, and Margot O'Callaghan. Chas. E. Clarkson presents the revue "Hello! Blackpool Carnival" at the Prince's Theatre, with a cast including W. H. Clarkson, Hilda De Rose, Laurette and Laurel, Rob Stanley, Grace Earle, Jocelyn Cooper, and Grace Collins. At the Palace Theatre Ernie Lotinga presents the musical burlesque "House Full," the cast including the popular comedian Arthur White.

"Lilac Time," with Frederick Blamey, Lionel Victor, and Rose Hignell in the leading parts, is at the BLACKPOOL Grand Theatre. "Katinka" is at the Opera House; Ella Shields is the star at the Palace.

At the Theatre Royal, BLYTH, Jack Gallacher presents The Futurists in "Wake Up."

At the BOSCOMBE Hippodrome the revue "Visions" occupies the bill, and with the comedy in the capable hands of Dick Evans, and Elaine Rosslyn prominently figuring in the cast, a capital evening's entertainment is provided.

At the Theatre Royal, BOURNEMOUTH, the attraction is the musical play "Toni."

At the Prince's Theatre, BRADFORD, the Daniel Mayer Company present "Havoc"; "Little Miss Puck," with Madge White and John E. Coyle in the lead, is at the Alhambra; and at the Palace Mr. Arthur Bradford presents "On the Run," Mr. Edgar Driver being the principal.

"Alf's Button," with Tubby Edlin, is being presented at the Theatre Royal, BRIGHTON. "The Talk of the Town" is the attraction on the West Pier, the artists including Eddy Foy, Vyvian Pedlar, Stella Esdale, and others. "Her Temporary Husband," with Rex Alderman in the cast, is at the Palace Pier, with "Casey's Court" at the Grand Theatre, headed by Will Murray and other stars. The variety show at the Hippodrome includes Isobel Elsom, with Hylton Allen and Frank Freeman in "Doulet." Ted Trevor and Dina Harris, Herbert Clifton, Daisy Dormer, Gillie Potter, Ivor Vintor, and others.

At the Prince's Theatre, BRISTOL, is the D'Oyly Carte Opera Company in Gilbert and Sullivan operas. The programme opened on Monday with "The Gondoliers." At the Hippodrome are "Issitschenko's Plastic Ballet," Wilkie Bard, George Hurd, Florence Yaymen, Ernest Hastings, and Penrose and Whitlock. At the Empire Lew Lake and company present "Ku Klux Klan," with a first-class company.

At the Palace, BURNLEY, Ray Brothers Productions present the revue "The Side Show." Arthur Collins' company is appearing at the Victoria in "The Princess's Own." Terence Byron, the Lancashire comedian, is starring at the Empire in a comedy revue "Simple Simon's Baby."

At the Theatre Royal, BURY, Messrs. Smith and Milestone present the revue "Come In." Included in the cast are Jack Herbert, Violet West, and the Quaint Q's.

Mr. Maltby's comedy, "Three Birds," is at the Opera House, BUXTON.

At Her Majesty's, CARLISLE, Mr. Frank Lindo presents "Home, Sweet Home," with Mr. Philip Yale Drew (Young Buffalo) in the leading part. Variety is at the Palace, the company comprising the Four Christies, George Lee, Edgar Beynon, Sylvia, Lilian Lee, Molly West, and McRae and Leport.

"The Merry Widow" makes a welcome reappearance at the Grand Theatre, DERBY. Phyllis Beadon is excellent in the leading rôle, and much sound humour is forthcoming from Jimmy Godden, whilst Fred Maguire and James Davis are alike excellent. At the Hippodrome Jackson Owen, comedian, is winning golden opinions in the revue "Episodes," in which he receives splendid support from Doris Chappell, Stan Stewart, Cora Griffiths, S. Cranleigh-Andrews, and company.

At the Hippodrome, DEVONPORT, the attraction is "Pledges," by the Western Productions Co. It is a bright little show, and the principals are Barney Lando, Sam Rayne, Billy Bland, Reg Edwards, Tom Marshall, Walter Tabrar, Ivy Grant, Maisie Ancrum, and Pat Charlton.

At the Theatre Royal, DEWSBURY, "The Fatal Wedding" is being presented, although there have been many previous visits, the piece has lost none of its popularity. The children's scena is proving a great attraction. All the characters are well played, and the mounting leaves nothing to be desired. Mr. Wm. Garland presents at the Empire a South American musical revue, "Down South." The cast includes twenty-five coloured performers.

At the Grand Theatre, DONCASTER, Jack B. Taylor presents the revue "Wild Oats." The cast includes Jim Nolan, Jack Hodges, Gaby Rivette, Henry Weste, Freddy Watts, Ivy Wright, Lily Irene, Fanny Taylor, Innes Tennant, Mader and Marise, and "The Wonder Girls." Seymour Hicks presents "Broadway Jones" at Arcadia.

Under the direction of George Lawrence, the L.P.L. Productions are presenting the musical comedy revue "Oh! Betsy" at the Royal Hippodrome, DOVER. The cast includes Ernest Mayhury, Harry Levaine, Bob Cromwell, George Lawrence, Ted Edgar, Cissie Morris, T. Noel Hardy, Morris Parsons, Harry Johnson, Charles Ellis, Pauline Stone, Edna Barr, Ethel Bayliss, Olga Figaro, Betty Roberts, Rene Meyer, Daisy Ray, Ray Royce, Marie Pooley, and speciality dances by G. W. Monkman. At the King's Hall (Pictures) Basil King, the ventriloquist, is appearing in "The Inspector and the Policeman."

"Daubs and Dimples" is being produced at the DUDLEY Opera House.

At the King's Theatre, DUNDEE, is the revue "Ginger." The leading comedian is Dick Tubb, whose vastly entertaining style has plenty of scope; particularly bright and attractive is the work of Mona Magnet, while the act of Hedges Bros. and Jacobson proves an enjoyable feature of the show. Excellent support comes from Freddy Malcolm, the Six Model Maids, and the Ten Ginger Girls. The Victoria Theatre has a strong attraction in "Court Cards," a lively revue, presented by the M. & C. Productions. Ian McLean and Betty Atwell are the principal performers, and this clever couple score a well deserved success. Others contributing are Jack Chambers, Mona Harvey, Phil Leno, Kitty Lee, Fred Archer, Tom Colley, Gibson Lees, Ina Nairn, and the Sarony Girls. Herbert Mansfield and his repertoire company are at the Queen's Theatre. This week the stirring play "Under Two Flags" is given. The brunt of the acting falls on Mr. Mansfield, who has full opportunities of proving his dramatic skill as the Hon. Bertie Cecil; Miss Jayne Gray acts cleverly the part of Cigarette; and other characters are admirably undertaken by Frank Gillions, Harry Anyaleigh, W. H. M'Creadie, H. George Frere, Henry Carter, George Jessum, Thomas Armitage, Enid Forde, Lilly Wynne, and Florence Tyrrell. Appearing at the Princess's is the Imperial Scottish Costume Concert Party, a strong cast including Lizzie Downs, Alec Main, and Jack Downs. The stellar attraction at La Scala is "The Song of Love," and "The Colleen Bawn" is at the Kinnaird.

At the Lyceum, EDINBURGH, the George Edwardes' Daly's Theatre company presents "Madame Pompadour." Miss Edith Cecil acts charmingly in the title-rôle, Mr. Wilfred Temple, in the part of Rene, is natural, and his fine voice is heard to advantage. Mr. Walter Passmore imparts much humour to the character of Calicot; Mr. Tom A. Shale is admirable as Maurepas; Miss Maisie Bell is a bright Mariette; and Miss Peg Drummond is graceful as Madelaine. The play is beautifully staged, and chorus and orchestra do excellent work. Mr. Dick Ray's company is at the Royal with the revue "Evening News." Mr. Mike Johnson and Mr. Bert Gunnell brighten the piece with their comicalities. Miss Florence Thurston and Miss Dorothy Langley infuse a good deal of liveliness into their scenes, and others in the cast deserving of mention include Mr. Eric Grant, Mr. James Zola, Mr. Donald Reid, Miss Rene Hurst, and Miss Ethel Tyson. The King's is occupied by "In the Mystery Room." The cast includes Miss Gwynne Whitby, Mr. Hadden Mason, and Mr. Bryan G. Powley. The programme at the Empire is headed by Coram and his figure "Jerry," and others in the bill are Mr. Jay Whidden, Mr. Robb Wilton, assisted by Miss Florence Palmer, Miss Daisy Wood, Wallie Pearce, Will Lacey, and Evans and Perez.

At the King's Theatre, GREENOCK, A. W. Productions present the revue, "Cushy Jobs." The company includes Kennedy and Coppin, Lister and Wood, Kitty Lovaine, May McPherson, Bly Millar, Joe Dodds, May King, Fred Legs, and the Teh Malverns.

"The Nine o'Clock Revue" is at the Hippodrome, GLOUCESTER. The principal artists are Messrs. Klit Gaarde, Hugh Rene, Mesdames Marie Royter, and Marjorie Lotinga, and the dancers, E. Albert and Gola Betti.

Mr. H. G. Brandon's company are appearing at the HALIFAX Theatre Royal in the American play "An Interrupted Honeymoon." At the Grand Theatre Miss Dot Stephens' "Sunshine Sally" provides the attraction. A good vaudeville bill at the Palace includes De Biere and the Cycling Brocks.

J. Bannister Howard is presenting "The Other Mr. Gibbs" at the Gaiety Theatre, HASTINGS, with Will Evans (part author of "Tons of Money") in the leading rôle. On Thursday, Friday, and Saturday, Dennis Eadie will pay a personal visit in "The Eternal Spring."

At the Hippodrome, HUDDERSFIELD, Jason and Montgomery's new revue, "On the Panel." Ruby Kimberley and Jack Tuly's revue, "The Queen of the Cabaret," is at the Palace. The cast includes Ruby Kimberley, Jack Tuly, Billy Russell, Hanby, Celeine, Trevor Evans, the Royal Cabaret Jazz Band, Pearl Velma, and Roy Buchanan.

Mr. E. H. Bostock is presenting P. M. Turner's new revue "The Globe Trot" at the Hippodrome, IPSWICH, with an excellent cast.

Mike Madden is presenting the revue "Miss Chic of Chicago" at the Theatre Royal, JARROW. The cast includes Miss Anna Kemp, Alan Fothergill, Gloria Williams, Jean and Jeanne, 4 Les Rays, Ted Moore, Tom Dixon, Billy Ferrell, Verne Troupe, and 4 Silverns.

At the KEIGHLEY Hippodrome, Harry Foxwell's company, in "The Young Minister," with Harry Foxwell as John Ashworth.

By arrangement with Harry Roxbury, Eric James and Bobby Comber present the farcica comedy, "Richard! How Could You?" at the Opera House, KIDDERMINSTER. The following artists appear: Percy Crawford, as Dick Lawrence; Roy Glyn, as Dick Ross; Bobby Comber, as Major Langford Brooke; Nevill Wyatt, as Mons. Alphonse de Verci; Charles Osborne, as Duggleby; Joan Ballantine, as Hazel Manning; Billie Avis, as Sylvia; Ida Teather, as Euphrasia Dowcett; Lillian Stanley, as Mabel Ross; and Olive Grant, as Mlle. Nichette Dorée.

The attraction at the LEICESTER Royal Opera House is the play, "The Return," with Eille Norwood in a new adventure of Sherlock Holmes, supported by a strong cast. At the Theatre Royal is Mrs. F. G. Kimberley's Repertory Company in "The Power of the King" and "The Bride Who Took the Risk," featuring Dora Marriott and Albert Grenville amongst a capable company. The Palace bill includes "Radiana," Joe Cohan and Anna Dorothy, in a comedy sketch, "Who's to Blame?"; Breconia Singers, Ernie Roma, the Four Julians, Bert Maddison, Le Dair, and "Wonderland of Big Game" film. At the Pavilion Syd All presents a revue, "Nan of Wembley." An excellent cast includes Tom Gott, Hal Bert, Ethel Hall, and Elsie Price, Nan, Ken Kendrick, Wee Toss, and the Six Laurels. A further episode of "Fighting Blood" is on the bioscope.

At the LYME REGIS Drill Hall, the Lionel Westlake Co. present "Isabel, Edward, and Anne," the first three nights, followed by "Spring Cleaning" the latter part of the week.

At the Hippodrome, MARGATE, for the first three nights, Lionel Bute's company, in "Bluebeard's 8th Wife"; and for the remainder of the week, Bromley Challenor,

(Continued on next page.)

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(Continued from page 6.)

Reid Cooper and company, in "When Knights Were Bold."

At the Royalty Theatre, MORECAMBE, "Sally," presented by Messrs. Moreton and Heath, is meeting with great appreciation. "Jig-Saw of 1924" is at the Tower, and the efforts of Tommy Mostol, Ray Zack, Woolmer Young, and Alan Bailey are heartily applauded. The variety programme at the Winter Gardens includes Leah Victoria, Bandmaster Morris, Florence Guest, Giffin, Kitty Douglas and Partner, Three Equals, and Bourne and Darrell.

At the Gnoll Hall, NEATH, Jessica Black and company present the character sketch "Telling Her Off." At the Palace the chief attraction is "Richard the Lion-Hearted" and "Cameo Kirby."

"Mirrors" is the attraction at the New, NORTHAMPTON, and, like all Harry Day's productions, it is magnificently staged. Jim Jesseman, comedian, is well supported by Joseph Victor; Lily Burns and Robert Needham are good vocalists, and the dancing of Wyn and Ivy, Butt and Hartley, and "Mirror Babes" is cleverly executed. Alec Johnson, Amy Brownson, and Mlle. Albion also do well. At the Opera House George Edwardes' Co. are presenting "Betty." Nonny Lock as Betty acts and sings admirably, while Leonard de Renzi also deserves special mention.

"Sunny South" is at the Theatre Royal, NORWICH, with Mr. C. A. Stephenson as chief comedian, supported by Miss Queenie Olwyn and Miss Bunty Hartley. "Laughs and Ladies," a Don Production, is at the Hippodrome, the cast including Harry Russell, Daisie Morell, Roudelle and Madge Allan. Norton and Forbes and Alan Raine are all at the Thatched, the Whitaker Owens at the Regent, Cherrybels at the Spring Gardens, and Bostock and Wombwell's Menagerie in the Cattle Market.

At the Theatre Royal, NORTH SHIELDS, the Stock Company is presenting "A Woman of No Importance" and "The Sorrows of Satan."

At the Grand, OLDHAM, "The Cat and the Canary" is presented, and the company gives a capital performance. The cast includes Lucille Sidney, Marjorie Allen, Mara O'Neil, Helen de Broy, Douglas Ingiefield, George Dudley, James O'Connell, Victor Haymen, Albert Carlton, and Barry Lyndon. "Battling Butler" is presented at the Palace. The company includes Ada Waugh, Marie Brian, Agnes Turner, Dorothy Varden, Marie Belton, Maud Zimbla, Tom Fancourt, Jimmie James, Jo Monkhouse, and Arthur Riscoe. At the Colosseum, "Three Bags Full" is staged. Roby, Gracie Gallimore, Jean Gray, Nan Carrier, Chas. Congers, Wal Clinton, Charlie Rich, and the Six Get Rich Quick Girls comprise the company.

At the New Theatre, OXFORD, the attraction for St. Giles' Fair week is A. D. McFarlane's revue "Rattles," presented by Miss Ida Crispi. The cast includes Ida Crispi, Harry Hanson, Pip Powell, Billie Dixon, and Uty Rowlands. Also the Rattling Steppers and the Rattling Mannequins.

The Theatre Royal, PAISLEY, reopens for the season with Elias B. Seener's extravaganza, "A Trip to Paris." At the Rink Variety Palace, Neville's Merry Maids, Jack Dodds, and Montague and Partner.

At the Theatre Royal, PORTSMOUTH, is "White Cargo," the cast including Mr. Murray Carrington, Mr. Fred Wright, Miss Katherine Boutall (Tondeleyo), and a specially selected company. At the King's Theatre is "A Little Bit of Fluff," with Ernie Mayne, Dundas Walker, and a full London company. At the Hippodrome, "Little Nellie Kelly" is the attraction. At the Coliseum Dick Ray is presenting the 1924 edition of "Kick Off." The cast includes Fred Benon, Ernest Ludlow, Carino, Betty Daley, and Ray's Football Girls; whilst variety completes with Rob Rayner, the musical clown, and Marwin, magic and mystery.

The domestic comedy, "Bringing Up Father," is at the Royal County Theatre, READING. The appearance of Miss Connie Edise as Mrs. Jiggs forms a special attraction. Joe O'Gorman and his Irish Players are presenting the musical play, "Irish and Proud of It," at the Palace Theatre. The leading parts are played by Philip Becker, Monica Daly, Dave O'Toole, Lily Edwards, and Jack O'Gorman, together with the Daly Marr Trio, Kitty Lasses, Irish Pipe Band, and a bevy of pretty Irish colleens.

"The Way Things Happen" is being presented at the ROCHDALE Theatre Royal by the Reandean Players. It is splendidly acted by a talented company, in which Miss Muriel Johnston, as Mrs. Farren, carries off the chief honours. Mr. Forbes Russell makes a capital Lomax, and the parts of Shirley and Martin are admirably sustained by Miss Gipsy Ellis and Mr. Claude Pascoe respectively. At the Royal Hippodrome T. Elder Hearn's company is presenting the revue "Rumours of 1924." A capital company includes Gus Chevalier, Ernie Allen, and the Wonder Kids. At the Empire Hall the varieties are provided by Hana and Marcel, clever singers and dancers.

At the Theatre Royal, and Opera House, ST. HELENS, is "Dancing Time." The cast includes Esta Stella, Jimmy Jewel, Winifred Essex, and the Four Wards. At the Hippodrome Harry Slingsby and J. W. Jackson present "Peeps." The cast includes Lily Bruce, J. W. Jackson, Eric Dudley, Freddie Westcott, Barbara Graham, Jack Browning, Calier Orleans, Bertha Whittner, Clement Charles, Mabel Ireston, and the Twelve English Dancers.

At the SALFORD Palace Fred Karno's company present a musical play "The Love Match." Included in the cast are Billy Danvers, Jean Allistone, J. A. Powers, Rex Romaine, Effie Bartlett, Fred Holt, and Evelyn Saunders. At the Royal Hippodrome W. C. Barnes, Ernie Ream, and pictures are the attractions.

At the Palace Theatre, SALISBURY, "Brown Sugar" is being presented by Mr. Stanley Ravenscroft's principal company. The cast includes Mr. Stanley Ravenscroft and Miss Elizabeth Brunton. Messrs. Bartlett's Pun City is at the Swan Field, Hurnham, and is being well patronised.

At the Grand Opera House, SCARBOROUGH, is the musical comedy "The Gipsy Princess." At the Theatre Royal, E. M. McGuire presents "Wet and Dry." At the Spa Theatre Louis Rible presents "The Tatlers."

At the Grand Theatre, SOUTHAMPTON, George Tully and Cathleen Nesbitt in a new play, "The Blue Peter," supported by full London company. At the Palace Lew Lake presents "Les Rouges et Noirs," "Splinters," including Hal Jones and Reg. Stone. At the Hippodrome Robert Hale and Tom Reynolds present the revue "Puppets," including Robert Hale and Nora Delany.

"Mixed Marriage" is the attraction at the Ambassadors Theatre, SOUTHEND-ON-SEA, and the comedy burlesque "Capital Levy" is being played at the Hippodrome. "It Pays to Advertise" has been secured for the Palace Theatre, WESTCLIFF-ON-SEA.

The attraction at the Opera House, SOUTHPORT, is the farcical comedy, "The Mask and the Face." The cast is headed by Marjorie Chard as Lavina, and Bellenden Clarke as Mario. At the Palladium, Albert de Courville's "The Rainbow," with Douglas Ascot, Lola Raine, Garry Lynch, Peggy Scott, Bernard Hardy, Ethel Ascot, and the Rainbow Girls in the cast. At the Pavilion Theatre, Maskelyne's magical revue, featuring Captain Clive Maskelyne, Frederick Culpitt, Miss Jan Ellmore, Miss Gloria d'Arcy, Miss Clare Denver, and Tom Heathfield.

At the Alhambra, STIRLING, Shogun and Ryder; Le Rone and Dendon; Jessie Govan, vocalist; Ellis Drake and Co.; Stuart Forbes, comedian; the West Bournes; Foster and Ninon.

Herman and Constance, vocalists, are at the Alhambra Variety Theatre, STOURBRIDGE. Also Bert Lloyd and company with a sketch; Little Bertie, juvenile comedian; Miss Mollie Baldwin, singer; and Hicken and Rose, comedy acrobats.

George Edwardes' "Katja, the Dancer," is the attraction at the Empire Theatre, SUNDERLAND. The company includes Joan Hay, Carl Brisson, Gene Gerrard, Bobbie Comber, J. H. Wakefield, and Dolly King. At the Theatre Royal "Hello! Bill" is staged. The cast is headed by Dan Eden and Nellie James, and amongst the other artists are the Four Rockets, the Four Mandolas, Ballad and Gilbert, and Seabold and Mallory. Supporting pictures at the King's Theatre are Alice Lilley, a soprano vocalist, and the Zanfrellas, in a pedestal equipoise act. David Poole, ventriloquist, is at the Avenue Theatre.

Alfred Butt (in conjunction with Leslie Moreton and Guyton Heath) presents "Stop Flirting" at the SWINDON Empire. The cast includes Geoffrey Saville, Mabel Harley, Rex O'Malley, and the speciality dancers, Gerald Seymour and Florence Bayfield.

A big event of the theatrical year is the visit of the D'Oyly Carte Opera Company to the Theatre Royal, TORQUAY. The repertoire consists of "The Mikado," "Yeoman of the Guard," "Cox and Box," "Pinafore," and "Ruddigore," and the company includes such capital artists as Miss Winifred Williamson, Miss Margaret Philo, Miss Mabel Sykes, Messrs. Bernard Manning, Leo Darnton, Hilton Layland, and Frank Steward. At the Pavilion is Macdonald and Young's company in "Katinka," with Miss Constance Neville in the title-rôle, opposite Mr. Hugh Ormond as Dimitri. Miss Marguerite Hickey and Mr. Richard Teasdale are prominent with comedy business, and the chorus and orchestra are alike splendid.

At the WAKEFIELD Opera House the Hammersleigh Repertory Company continue their season with, this week, "The Lady of Lyons." The cast consists of Beric Hammersleigh, Stanley Healey, Harry Cullenford, Norman Myers, Henry Earlesmere, Ted Moody, Aubrey Norton, George Potter, Ada Oakley, Constance Glenahyn, Ethel Ward.

Sir Frank Benson, supported by his Shakespearean Repertoire Company, is paying a personal visit to Knightstone Pavilion, WESTON-SUPER-MARE. At the Grand Pier Pavilion last Sunday evening a large and appreciative audience was entertained by Miss Marie Hall, the celebrated violinist, and Miss Stella Carol (soprano). Mr. H. L. Knight (bass) and Mr. Charlton Keith (pianist) also contributed to the programme. The attraction during the first part of the week is the George Edwardes' production "Toni," followed by Mr. Keith Kennedy and Miss Betty Fairfax in "Up in Mabel's Room."

At the Spa Theatre, WHITBY, Monday, Tuesday, and Wednesday, Mr. Chas. Buckmaster, in conjunction with Miss Gladys Head, presents "The Outsider." Included in a strong cast are Mr. Chas. Buckmaster, Mr. Alan McLean, Mr. Edwin Sykes, Mr. Douglas Cecil, Mr. J. Drew Carran, Mr. George Granville, Mr. Brendon Williams, Miss Gladys Head, Miss Esme Curzon, and Miss Betty Williamson. On Thursday and the two following nights "Nothing But the Truth" will be staged.

At the Theatre Royal, WHITEHAVEN, the variety bill includes The Mazdeas, Tom Wheatley, Mlle. Annetta, Bobbie and Beattie, Great Scott, Little Eira, and Francis and Riden.

"Drawing the Dole" is the attraction at the Royal Theatre, WINDSOR. Mark Practice, as Private McGinty, is the principal comedian, with good support from Joan Castle as Mrs. McGinty. Jack Pallin, Elsie Irene, Lucie Arthur, Cyril Lane, Bert Ewin, Billie Carew, Nan Williams, May Warden, the Sisters Crighton, and the Radiam Troupe of Dancers complete the cast. The show goes with a swing from start to finish.

At the Theatre Royal, YORK, Messrs. Tom Walls and Leslie Henson present "The Rising Generation"; whilst at the Empire the revue "Round the Town" is being staged, Gus Elton, Sybil Marcell, and the Three Scampe being prominently billed.

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"COLLUSION."

At Croydon.

Miss Iris Hoey, who is an especial favourite with Croydon playgoers, is this week delighting audiences at the Grand Theatre in the comedy "Collusion." The noted actress is most happily cast in the rôle of Diana Ridgewell, which affords her ample scope for her skilful and vivacious acting; this, apart from her singular charm, gaining her many tributes of applause.

The production, under the direction of Mr. Thos. C. Dagnall, is in all respects identical with that recently staged at the Ambassadors. The company supporting Miss Hoey is exceptionally strong, the work of Mr. Ewart Scott, Mr. Stanley Cooke, Mr. Basil Radford, and Mr. Arthony Shaw being of outstanding merit. The opening performance on Monday evening was an unqualified success, and booking is heavy for the remainder of the week.

We have received a report from Sydney, Australia, stating that the English artists Percy Le Fre, Fred Wiltshire, George Volaire, George Crotty, and Doreen and Rifken scored a great success in the musical comedy, "Good-morning, Dearie," produced at the Theatre Royal. Congratulations to these artists "down under"!

"THE PROOF."

Play, in One Act, by James Lansdale Hedson. Produced at the Rusholme Theatre, Manchester, on Monday, Sept. 1.

John Sidebottom ....Arthur W. Belt
Mary .....Eileen Draycott
Robert Tinker .....Robert Roberts
Thomas Barlow .....H. B. Rivers
Jim Steel .....C. Hamilton Langham
Dr. Thomson .....C. P. Wentworth
Martha .....Ella Thornton

This little play deals with the vexed question of wages and output in the coal mining industry. As presented by the miners and a mine manager, the argument is purely partisan, and the issue neither solves nor advances the matter for either side, though interest in it is aroused and maintained to the end. Tinker and Barlow, the miners' deputation, interview John Sidebottom in the dining-room of his home; their request is for an increase in the price per ton, implying more pay without more work; while Sidebottom insists that not another penny will they get unless it is earned by an increased output. Into the pros and cons it is not necessary to enter; one's interest lies really in the personality of John Sidebottom, a resolute, honest man, with fifteen years' experience in the pit, and no illusions as to what men can do in coal-getting if only they have the will to do it. He determines to go down the mine himself with Tinker and Barlow to show them that a man who means work can do three times as much as is being done, and that plenty of money can be made if the miners will earn it. The sequel is tragic, but by no means inevitable. After some hours' working there is a fall of roof upon the three men, and John Sidebottom is the only one to escape with his life. A number of angry miners find him begrimed and shocked at his home, and an altercation ends with one of them calling him a liar; whereupon Sidebottom's agitation and excitement are so great that he falls dead—an issue for which the audience has been prepared by an overnight visit of Doctor Thomson, who finds the manager's heart in a bad way.

Such conviction as the play carried was derived from the sincere and perfectly natural manner in which Mr. Arthur W. Belt impersonated John Sidebottom. Mary, his wife, was played cleverly, but with rather an overdose of sentimentalism of manner, by Miss Eileen Draycott. The two miners, Tinker and Barlow, added a touch of realism; Mr. C. P. Wentworth's Doctor Thomson was suave and easy; Mr. C. Hamilton Langham acted energetically as the arraigning Jim Steel; and Miss Ella Thornton was lightly efficient as Martha, the maid.

"The Nervous Wreck," by E. T. Rath, to be staged at the St. James' Theatre, is founded on the novel so named, recently published by Sampson Low, and now in its third impression.

"POPPY" AT THE GAIETY.

(Continued from page 1.)

makes the Professor a sort of blend of Jingle and Micawber—he wears a Micawber-like get-up—with the more charming traits of Mr. Mantalini. And what a smile! It beams with the imperishable spirit and good humour of all three. He has never had a part to suit him better, or to give him more scope for character-acting, and he has never been funnier, or as funny.

Mr. Reginald Sharland, pleasant-voiced and pleasant in look and manner, makes a very personable hero. Mr. Eddie Morris, brisk and dapper as Lawyer Pottle, works hard. Miss Luella Gear made a great success. She does all she has to do as if she doesn't care how she does it or whether she does it at all. And, for such is the perversity of human nature, the audience is at once far more interested in her than in the efforts of others who strive hard to ingratiate themselves. Miss Gear is not the shingled flapper type and does not try to ape it, but, big and handsome, has the sense to be herself and to exploit her physique and personality. She has heartiness, gaiety, and boundless vitality. Miss Helen Ferrers is excellent in a burlesque of a love scene in the "grand manner" as the Countess. Mr. Albert Le Fre plays the police-officer with a good deal of vivacity, and Mr. William Lugg is, of course, the very model of a benevolent squire. Five clever girls—Zelia Raye (a very pretty dancer), Vesta Sylva, Terri Storri, Muriel Montrose, and Cecile Maule-Cole, who all act and sing as well, helped in the success of every scene; as, indeed, did the chorus, both girls and men. They were kept on the move pretty well through the piece—the American producer, Mr. Julian Alfred, who, naturally, produces in the American style, saw to that. And Mr. Leonard Hornsey, the conductor of the admirable Gaiety orchestra, saw to it that there was no flagging on the musical side of things. The piece is prettily dressed. If the frocks are of the period, the belles of the 'seventies had nothing to complain of.

"OUTWARD BOUND"

At Brixton.

At the Brixton Theatre this week Oswald Marshall and Frank Skinner are presenting Sutton Vane's play, "Outward Bound." A very excellent cast has been chosen, among whom Frederick Keen stands out as a conspicuous success. As Prior, he gave as fine a performance as one could wish to witness. He was loudly applauded. Robert Grant made an ideal clergyman. Oswald Marshall was the hard-headed business man and impressed greatly. The two lovers were played with sincerity and pathos by Angela Mackey and Frank J. Randall. Other parts were well rendered by Alice Massfield, Henrietta Cavendish, Charles Hodges and Percy Walsh.

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THEATRICAL GOSSIP.

"The Nervous Wreck"—Partnership Players at Putney—Death of Peter L. Howat.

"The Nervous Wreck."

A cablegram from New York announces that the entire cast of players to appear at the St. James's Theatre in Owen Davis's new play, "The Nervous Wreck," sailed on the George Washington, due at Plymouth on Thursday. Wednesday evening, September 17, has been fixed by Mr. Gilbert Miller for the initial performance. "The Nervous Wreck" will be presented in London by Mr. Miller in association with Messrs. Lewis and Gordon, who originally produced it in New York. Mr. Albert Lewis is coming to London to put the play on. The two leading rôles will be taken by Miss Mary Duncan and Mr. Charles Lawrence.

"The Hour and the Man."

Mr. Matheson Lang's tour with Frank Stayton's play, "The Hour and the Man," will end at Sheffield on Saturday evening, Oct. 18. About a week later he will produce the piece at the New Theatre.

Grand Theatre, Putney Bridge.

Owing to their desire that the repairs and redecorations to the Grand Theatre, Putney Bridge, shall be completed before reopening, Partnership Players are deferring their production of "The Letter of the Law," by Kenneth Barnes, until Monday, the 22nd instant, at 7.45. Miss Violet Vanbrugh will appear in the leading rôle as Edith Ogilvy.

Green Room "Rags."

The fifth Green Room "Rag," in aid of the Green Room Club Benevolent Fund, will take place on Sunday at the Kingsway Theatre. Sir Gerald du Maurier will be Chief Ragpicker. Ladies will be admitted, and non-members can become subscribers on application to the hon. secretary beforehand. Another new "Rag" rule permits smoking.

Robert Loraine for New York.

Mr. Robert Loraine embarked on the Aquitania on Saturday en route for New York, where he will fulfil a six months' engagement. He will open in "Tiger Cats" at the Belasco Theatre, under the direction of David Belasco. It is expected that the play will run for six months, but if it is withdrawn earlier Mr. Loraine will play in light comedy. On his return he hopes, in response to several requests, to revive "Cyrano de Bergerac."

"Fata Morgana."

Mr. Arthur Greville Collins joins the ranks of London producers on Monday, when, at the Ambassadors Theatre, he presents Ernest Vajda's three-act play, "Fata Morgana," which has been such a success on the Continent and in America. The cast for the London production is as follows:—

George	Tom Douglas
His Mother	Annie Esmond
Annie, his Sister	Flora Robson
His Father	Reginald Bach
Peter	Guy Bolton
Rosalie	Ethel Coleridge
Blazy	Alfred Paumier
Mrs. Blazy	Dorothy Hall
Therese	Lillian Oldend
Katherine	Violet Penule
Henry	Roger Livesey
Franciska	Audrey Cameron
Charles Blazey	Reginald Denham
Mathilde Fay	Jeanne de Casilis
Gabriel Fay	Ion Swinley

Mr. A. Greville Collins, who is no relation to Mr. Arthur Collins, is a young Londoner with a passion for the theatre. As a schoolboy he played in a small touring company and organised the business side. He has two plays now on tour, "The Princess' Own" and "Payment in Full."

"Bringing up Father."

"Bringing up Father" was played for the first time twice nightly last week at the Hippodrome, Richmond, and scored an instantaneous success. Miss Lillie Soutter has been retained for the autumn to play the part of Mrs. Jiggs.

Opera at Birmingham.

The British National Opera Company open a three weeks' season at Birmingham on Monday next. The first opera to be given is "Hugh the Drover." Mr. Fredk. Austin has lectured to the business-men's club during the period of preparation on the value of opera. The following week the Repertory Theatre opens for the autumn season with "The Seal Woman," a new Celtic folk-opera by M. Kennedy Frazer and Granville Bantock. On Monday, when the box opened for subscribers, there was a queue of 50 to 80 yards from 7.30 a.m. till two o'clock.

Brighter New Brighton.

The Victoria Gardens Pavilion recently opened at New Brighton under the direction of Mr. Albert Douglass (of the Winter Gardens) is meeting with great success and proving highly popular with residents and visitors alike. Last week three distinct programmes were submitted, including the British-Guiana Military Band (from Wembley), Madame Lydia Kyasht (and her company), and Mr. Henry Ainley, and the Pavilion was crowded at every performance. At the New Brighton Winter Gardens a very excellent list of bookings has been arranged for the coming winter season. Last week Mr. Owen Nares and his company appeared in "Diplomacy," and had a remarkably enthusiastic reception from crowded audiences.

Nelson Keys.

Nelson Keys will terminate his visit to New York about the middle of the month. Several offers have been made to him to remain in the States, including one year's filming with an important cinema corporation. The call of home, however, has proved too strong, and he will return to England almost immediately. Should pending negotiations with John Murray Anderson result satisfactorily, Nelson Keys proposes to bring with him a Greenwich Village Follies revue for production in London.

Martin Adeson.

Mr. Martin Adeson has been engaged by the Charles B. Williams Productions, Ltd., to star in a new musical farce in two acts, entitled "The Sheik of Shepherd's Bush," written by Arthur Shirley, music composed by Arthur Wood, and lyrics by Harry Lowther. It is to be produced early in October.

The Vaudeville Theatre.

Previous arrangements compel Dion Titheradge to transfer "The Odd Spot" from the Vaudeville to another theatre (to be announced in due course) after the evening performance on Saturday, September 27. During the first week in October, by arrangement with Messrs. J. M. and R. Gatti, Charles Gulliver will produce there an Albert de Courville revue, as yet unnamed.

Chiswell Billing.

Mr. H. Chiswell Billing, who until recently was general manager of Wembley Dancing Amusements at the British Empire Exhibition, has joined Mr. Percy Hutchison, and will be in charge of the latter's tour in Canada. The company leaves England on Sept. 18, and is due to open at Montreal on Oct. 5 with "Bull Dog Drummond," in which Mr. Hutchison will play Gerald du Maurier's part.

Gerard Heath.

Mr. Gerard Heath, of Edward Cranston's Agency, left on Saturday for a tour of the Continent, where he is booking English artists, and has also a commission to search for fresh talent for a West End enterprise. Being a fine linguist should stand him in good stead.

"Répétition Générales."

There will be a special Press preformance this afternoon of Mr. Lechmere Worrall's new play, "False Values," which opens at the Everyman on Thursday evening. There is also some talk of a "répétition générale" of "Fata Morgana" on Sunday evening next at the Ambassadors Theatre.

D. Hay Petrie in Revue.

D. Hay Petrie's admirers will be anxious to see how he shapes in revue. He has been engaged to appear in Mr. Albert de Courville's new show at the Vaudeville, and from Shakespeare to de Courville is a long step. Hay Petrie is one of the best Shakespeare clowns of our time, and he has yet to prove himself in modern plays and certainly in revue. Shakespeare, however, is no "highbrow," and the comic characters Petrie has played so successfully at the Old Vic. should be good training for anything.

Hippodrome, Margate.

Mr. Bannister Howard's three years of management at the Hippodrome, Margate, ends in October, and Mr. Howard having decided not to continue, arrangements have been made with Mr. H. W. Rowland to book the Hippodrome in conjunction with Folkestone, Hastings and Eastbourne. Mr. Jack Binns will still continue as resident manager.

Mr. Frank Forbes-Robertson.

Bath playgoers were keenly disappointed last week when Mr. Shelford Walsh, the resident manager of the Theatre Royal, Bath, announced on the Monday night that, on account of indisposition, Dr. Curd had forbidden Mr. Frank Forbes-Robertson to appear that evening. The young actor-manager had an extremely high temperature, and had to keep to his room until Saturday, when he had sufficiently recovered to re-appear as David Garrick. Much praise must be given to his understudy, Mr. R. Meadows White, who enacted very creditably the "chief's" rôles in the repertoire of the company, and also to Mr. Sidney Linnet, the general manager of the company, who took up Mr. Meadows White's parts.

"Keep Kool."

The Strand Productions are producing a new comedy revue entitled "Keep Kool" on Sept. 15. The strong cast includes Jack Teeny (as principal comedian), George Spence and Lilian Carter. Apart from twenty-four artists appearing on the stage, two real horses will take part in a racecourse scene which promises to be a big attraction. The show is produced for Mr. Jackson Haynes by Percy Lawrence.

"Prunella" at Hampstead.

The Play and Pageant Union will produce H. Granville Barker and Laurence Housman's delightful fantasy, "Prunella," at their Community Theatre in the Hampstead Garden Suburb some time next month. The principal part will be played by Miss Philippa Fleming.

Perth Theatre Reopening.

On Monday, Sept. 22, the Perth Theatre is to be reopened by Mrs. Savile, widow of Mr. J. H. Savile, the late proprietor. Many alterations have been made, including the enlargement of the upper circle, and the theatre has been completely renovated and redecorated. The opening play will be "When Knights Were Bold," in which Bromley Challenor will take the lead, and subsequent pieces will be Barrie's "Mary Rose," Edward Dunstan in Shakespearean repertoire, the George Edwardes' company in "Whirled Into Happiness," "Romance," "Tons of Money," "Belle of New York," the Rothesay Entertainers, Mrs. Patrick Campbell in "The Second Mrs. Tanqueray" and "Magda," and Graham Moffat in "Bunty Pulls the Strings."

DEATH OF PETER L. HOWAT.

By the death of Mr. Peter Lyle Howat, acting manager of the Lyceum Theatre, Edinburgh, which took place after a short illness in a nursing home on Wednesday last, a wide circle of friends loses an accomplished and genial man, who was everywhere respected and greatly liked. Mr. Howat was the son of the late Rev. Dr. Howat, of the Presbyterian Church of England, and was born in Liverpool in 1875. He served an apprenticeship to the banking profession, but his theatrical leanings led to his joining the staff of the King's Theatre, Edinburgh, first in the financial department, and afterwards as acting manager. He subsequently became associated with the Lyceum Theatre as assistant to Mr. George T. Minshull, and later as general manager.

A skilled musician, Mr. Howat acted as organist for various churches in Edinburgh before his managerial duties grew too heavy, and to the last he was much interested in the art of music. It would not be easy to exaggerate the value of his gifts—his brightness and the bonhomie which made him so popular with the habitués of the theatre, and the friends who loved him and mourn his loss. He leaves a widow and one son. He was interred in Newington Cemetery on Friday, Sept. 5, and a large number of mourners included Mrs. F. W. Wyndham and the Lord Provost of Edinburgh. The flowers were many and costly, an outstanding wreath being a memorial cross nearly six feet high from the staff of the Lyceum Theatre.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

B. Forbes Robertson, Th., Sept. 11.
F. Sinclair, Thursday, Sept. 11.
Derwent Hall Caine, Fri., Sept. 12.
Alfred Holles, Friday, Sept. 12.
Jean Cadell, Saturday, Sept. 13.
E. H. Albury, Sunday, Sept. 14.
Lily Langtry, Monday, Sept. 15.
Daisy Wood, Monday, Sept. 15.
Frank Curzon, Wednesday, Sept. 17.
S. Major Jones, Weds., Sept. 17.
Madge Temple, Weds., Sept. 17.
Jamieson Dodds, Weds., Sept. 17.
O. P. Heggie, Wednesday, Sept. 17.

FREDERICK RANALOW, IN "MIDSUMMER MADNESS" AT THE LYRIC, HAMMERSMITH.

THE A.A. AND THE STAGE GUILD.

TO THE EDITOR OF "THE ERA."

Sir,—The Actors' Association is making a further attack upon the Stage Guild in criticising the Stage Guild agreement. Mr. Lugg is reported as stating that "a clause in the agreement is a deliberate and direct encouragement to bogus managements, and likely to cause a direct increase of unemployment to the tune of one quarter of the profession."

This particular clause is more specifically referred to in the issue of the "Stage" of September 4. The clause is as follows: "That the minimum wage payable to artists shall not be less than £3 per week." A sub-clause provides that persons with less than forty weeks' experience on the stage shall be outside this provision of minimum wage.

As showing the utter insincerity of the Actors' Association, let it be made clear that this suggestion exempting beginners from the minimum wage, and adopted by the Guild, did not come from the managers, but was *borrowed from the Actors' Association*. At a meeting of the Joint Committee, comprising representatives of the Actors' Association and the Association of Touring Managers held on April 3, 1922, the question of minimum wage was under discussion, and Mr. Fisher White, Chairman of the Actors' Association, and speaking on behalf of that body, stated that "he had a proposition to make with regard to the question of minimum wage, upon which he felt an agreement might be reached." He proposed that "the 20 per cent. for twice-nightly should be done away with, and in return a fresh minimum salary should be set up for small part artists. The minimum salary suggested was £3 10s. for these small part artists, and that *probationary members of less than two years' experience should be exempt from the minimum salary.*"

There were five representatives of the Actors' Association present at that meeting, and no objection was taken to the suggestion by them. Apparently there is no fear of creating unemployment when this provision is suggested by the Actors' Association, but it immediately becomes a dangerous clause when suggested by the Stage Guild.

The negotiating committees of the Stage Guild unanimously supported the provision of this clause. It has been proved beyond doubt that the minimum wage under the old Standard Contract, which was applied to everyone on the stage, attracted an enormous number of people into the business without any talent whatever, solely because of the minimum wage which they would receive.

There is no business or profession in this country into which beginners can enter to learn their business at the same wages as are paid to those already qualified. The policy of the Actors' Association is merely to attack the Guild in every direction, whether justly or unjustly, with the sole intention of attempting to discredit it.—I remain, yours faithfully,

LOUIS CASSON, Secretary.

The Stage Guild, 178, Shaftesbury-avenue, W.C.2, Sept. 9.

"Morals" for the Little Theatre.

Mr. J. E. Vedrenne has re-acquired the Little Theatre for the West-End production, on Monday, of Jules Eckert Goodman's comedy, "Morals."

STAGE DISPUTE DEVELOPMENTS.

MR. ROBERT COURTNEIDGE RESIGNS FROM GUILD.

The dispute between the Actors' Association and the Stage Guild has taken a serious turn with the A.A.'s threat to Sir John Martin-Harvey at Newcastle and Miss Eva Moore at Huddersfield to boycott their performances.

Mr. Lugg, secretary of the A.A., told an "Era" representative yesterday morning that an eleventh hour effort was made to persuade Miss Eva Moore to attend a meeting where the matters in dispute could be freely discussed, but Miss Moore declined.

Meetings at Huddersfield.

On Monday, when Miss Moore's production of Mr. St. John Ervine's farce, "Mary, Mary, Quite Contrary," was due to open at Huddersfield, the A.A. organised public meetings in the town, and by this means and the widespread distribution of handbills the public were urged not to attend the theatre. Thus the campaign was inaugurated on lines of "peaceful penetration," and it was hoped that the methods employed would be effective. Mr. Lugg added that although the show was produced, he had every reason to believe that the A.A. cause had won the sympathies of the Huddersfield public. Any further steps depended on circumstances.

At the end of the performance Miss Moore made a speech from the stage in which she said that she was one of those who helped the Actors' Association to become a Trade Union, and that she had left the Association because she differed on several points of policy. It was not true that either she or the Stage Guild was out to smash the Actors' Association (a statement which appeared on the Association's handbills).

Similar action would be taken at Newcastle if an agreement with Sir John Martin-Harvey was not reached.

"If the Guild would only come out in the open, the points at issue would go a long way towards settlement," said Mr. Lugg. "We feel that what Lord Askwith stated at the Prince of Wales Theatre meeting was undoubtedly right—that the public should have a voice in any dispute—and we are quite willing that they should.

"We have always been willing to meet anyone with whom we were in dispute, and the Guild is no exception.

"Mr. Donald Calthrop has again approached both parties, stating that he would be quite prepared to preside impartially at any meeting, and for our part we welcome the suggestion."

Mr. Robert Courtneidge.

A further development is the resignation from the Stage Guild of Mr. Robert Courtneidge. In a letter to the Guild he describes the new draft contract as "scandalously unfair" and adds:—

I cannot credit that any actor or actress would willingly accept such terms; I cannot believe any reasonable manager would seek or enforce them. This contract is but another evidence that there is a large section of theatrical managers who will not deal justly. The actor is again forced to the wall, and compelled to fight for his rights. I had resigned my membership of the Actors' Association after the meeting at the Haymarket, where the policy of the "closed shop" was agreed to. I am opposed to all coercion, and felt out of sympathy with the resolution. I wished to avoid strife, and believed the aims of the Association could be gained by peaceable means, but I recognise by this renewed evidence of grasping, unjust commercialism that all ideas of reaching fair agreement by friendly means are futile. I feel I must sacrifice my own predilections and throw all the little influence I possess on the side of those who struggle for reasonable conditions in what is, at the best, a precarious means of livelihood.

Mr. Arthur Bourchier has also applied for membership of the A.A. and resigned his membership of the Stage Guild.

"Collusion."

Thomas C. Dagnall's company in "Collusion," with Miss Iris Hoey in her original character, is at the Croydon Grand Theatre this week. Since the piece finished its run at the Ambassadors Theatre it has been playing to capacity audiences at the South Coast watering places.

"The Claimant."

The Reandean autumn production, "The Claimant," by M. F. Watts, will be presented at the Queen's Theatre early in September. It is a modern comedy in three acts. In addition to the names already announced—Fay Compton, Leon Quartermaine, Gilda Varesi, and Lottie Venne—Edmond Breon will play an important part. The play will be produced by Basil Dean.

"Blissful Ignorance."

The Altrincham Garrick Society has been responsible for the first performances of several notable plays, including Edward Percy's success, "If Four Walls Told." The Committee have lately had upwards of 150 new pieces under consideration, as the result of an invitation to playwrights: from these they have selected for production during the autumn a three-act comedy, by W. V. Garrod, entitled "Blissful Ignorance." Seven evening performances will be given in the Altrincham Public Hall on dates to be announced later. "Blissful Ignorance" will be Mr. Garrod's fifth play to be produced this year.

"Mary, Mary, Quite Contrary."

Mr. St. John Ervine's comedy, "Mary, Mary, Quite Contrary," noticed in these columns last week, and now on tour with Miss Eva Moore in the principal part, is published by George Allen and Unwin, Ltd., in their uniform edition of Mr. Ervine's plays at 3s. 6d. net.

The "Caravan" Theatre.

The Arts League of Service Travelling Theatre, now a familiar feature of the British road, has set out on its sixteenth tour. Scotland claims it every autumn, and this year Aberdeen, Elgin, Inverness and Banff are included in the itinerary, which will last 16 weeks. The company is under the management of Judith Wogan; it includes two clever Scotswomen, Agnes Lowson, of the Glasgow Repertory, and Winifred Nicholson, its gifted pianist. New members are Norah Balfour, who has had much English and American stage experience; Kathleen Dillon, well known in London as a dancer; and Geoffrey Wincott, late of the "Beggar's Opera." The others are all old A.L.S. players.

There is an entire change of programme. Seven one-act plays, a mime play founded on a Spanish legend, a Persian ballet, new folk songs and dances, laughable "absurdities," mimed poems—these make one of the best repertories ever taken out by the A.L.S. Gordon Bottomley's verse play, "Midsummer Eve," now produced for the first time by Eleanor Elder, will arouse much interest. Two new plays, "Mary's Wedding" (Cannan) and "The Bitter End" (Rica Bromley Taylor) deal with everyday life, while Arkell's "Colombine" provides fantasy and Conal O'Riodan's "King's Wooing" romance. One of the big favourites among the smaller items will be A. A. Milne's nursery poem, "The King's Breakfast." It is hoped to give this programme in London before very long.

"The Night Club Girl."

"The New Barmaid," under the title of "The Night Club Girl," will be sent on tour, starting in October, under a well-known management.

"It Pays to Advertise."

"It Pays to Advertise," which shows every sign of equalling the prosperity of its predecessor, "Tons of Money," reached its 250th performance at the Aldwych Theatre on Saturday evening.

Repertory Players.

The Strand Theatre has been secured by the Repertory Players for the opening of their present season on Sunday evening, Sept. 21. A new farce by James Sabben (author of "The Lure") is the play selected, and it is being produced by Campbell Gullan. The Society have decided to give "Judas Iscariot," by Temple Thurston, on Nov. 16, instead of Oct. 19, as originally intended. The play for Oct. 19 will be announced in due course.

Betty Craven.

Miss Betty Craven, the comedy girl, is much in demand at Southend, where she is appearing in The Fanfares Concert Party on the Pier Hill Pavilion. A local journal states that she is "a great favourite, being one of those pretty ladies who do not hesitate to make themselves distinctly unpretty for the purpose of getting their songs over." The Fanfares are doing good business at this popular resort.

British Empire Shakespeare Society.

The Annual Festival Week of the British Empire Shakespeare Society will take place at the Ambassadors Theatre, Southend-on-Sea, from September 29 to October 4, under the direction of Mr. Howard Rose, when four performances of "The Taming of the Shrew" and four performances of "The Tempest" will be given by members of the Society from all parts of the kingdom. By kind permission of Messrs. Novello and Co., the Sullivan music will be used for "The Tempest." Miss MacEwan, of Southend, will be responsible for the dances. The railway companies are issuing special vouchers to members of the B.E.S.S., available from any station in Great Britain from September 13 to October 7 inclusive. Return tickets to Southend may be obtained for the price of a fare and a third. All performances are open to visitors.

Representative Plays by H. A. Jones.

A library edition of Henry Arthur Jones' most representative plays is to be published shortly by Messrs. Little, Brown and Co., of Boston, Mass. It has been edited by Clayton Hamilton, the American dramatist and critic, who has contributed critical, historical and biographical notes. There will be four volumes, containing seventeen plays selected out of more than sixty, which Henry Arthur Jones has contributed to the English stage in the past forty-six years. The arrangement of the selected plays is as follows: Vol. I: "The Silver King," "The Middleman," "Judah," "The Dancing Girl." Vol. II: "The Crusaders," "The Tempter," "The Masqueraders," "The Case of Rebellious Susan." Vol. III: "Michael and His Lost Angel," "The Liars," "Mrs. Dane's Defence," "The Hypocrites." Vol. IV: "Dolly Reforming Herself," "The Divine Gift," "Mary Goes First," "Grace Mary," "The Goal." A London edition of these volumes will be available.

FROCKS AND FANCIES.

The Cry of the Moment—Veils Again—Stumpier than Ever!—Orchids and Camellias Remain—The Gear Hair Dressing and the Ringlet Danger—Buckles Everywhere.

We shall all soon be singing "What'll I do if skirts get any shorter and tighter—what'll I do?" for very short and most exceedingly tight they certainly are! Those pleats beloved of the prim have gone, but we are allowed slits to enable us to walk! Our motto for the autumn ought to be "My kingdom for a shapely pair of legs"—luckily coats are fairly long, so the unfortunate possessors of ugly legs can cling to the consolation that what skirts do not hide the coats probably will, but there is no hope for the thick-ankled ones!

Veils.

Veils are to be worn—not the sort that keep any straggling bits of hair in place in a wind and are of the useful order of things—but the purely ornamental kind, long and flowing, and very often with one end hanging loose and the other wound round the throat. If veils are not long then they are short—lace ones, with the edge hanging over the narrow brims of the new hats with their tall crowns.

And Gloves.

You will still be able to carry your stumpy umbrellas, and the ones the mannequins in Paris have been carrying are stumpier than ever. Whether the Directoire frocks and hat will bring in their train the long-handled, slender umbrellas remains to be seen. Certainly if the en-tout-cas grows shorter it will disappear. Gloves are still worn, and they are worn wrinkling round the wrist and outside the narrow cuffs of "tailleurs" and coats in the way we have been used to during the summer.

The Orchid Vogue.

I see Clarice Mayne has fallen a victim to the orchid on the shoulder, for I saw her the other night wearing a pale mauve frock—very much admired, by the way—with this as the only decoration. Although the orchids are more popular than anything else at the moment, gardenias and camellias are still being pinned to frocks and furs, but it is now the clump, two white and one red, rather than the single bloom that has been the popular fancy so long. There were many orchids worn at the Gaiety First Night, I noticed.

A Search for White.

I met Betty Chester skimming along Bond-street last week, and she explained that she was hunting for a white frock to wear to the Co-Optimists' party, as she had just realised that they all knew all her frocks by heart. "I can't find one, so I shall go home and make one," she declared, and when she turned up at night in a most attractive one, rather long and edged with feathery fronds, she declared the last stitch had only just been set in it! A good many white frocks were worn—but still more pink. Mary Merrall, however, had on an original affair of deep ecru crêpe-de-chine covered with lovely needle-run lace.

Swathed.

It isn't everyone who could wear their hair in the original way that Luella Gear wore hers on her first appearance at the Gaiety. It was swathed round so that when you saw her from her left hand she looked as if she were shingled, and when you looked upon her from the right she had a shell of plaited hair over her ear. It was daring—but attractive on her.

Ringlets.

Perhaps the little scene in which W. H. Berry finds himself embarrassed by a curl he has unwittingly detached from Helen Ferrars' head was introduced as an awful warning to the shingled against the ringlet-disguise of their shorn state that people—hairdressers chiefly—are recommending.

Silks and Satins.

I have seen several frocks made of reversible satin, one half of the frock made the right way of the stuff and one half the wrong. It is an economical fashion from the dressmakers' point of view, for not a scrap of the material is wasted. It is also rather an attractive way of getting a contrast, and I can see yet the most covetable little slim frock with a "chess-board" border of this reversible satin shown me last week. It was simple, it was charming, but it was not cheap! Another new note in the materials of the season is that thick-ribbed silk. Years ago, in a finer, lighter make, I believe it went by the name of Bengaline, and made "pelisses" for babies. Now it is named "Ottoman," and is responsible for several of the "Directoire" suits.

Buckles.

If you have any antique silver buckles—trot them out! Buckles are to be used in all sorts of ways—usual and unusual. They are to buckle waistbands—the purpose for which they were, no doubt, originally invented! They are to trim hats—those square-topped ones of hatter's plush, you know—and they will be seen on our shoes again as soon as the "highwayman" influence is really a solid fact and not merely a hint here and there in the matter of double breasts to our coats and more than the usual amount of flare to their hems!

"LEAP YEAR."

New Scenes.

Mr. Julian Wylie's successful revue at the Hippodrome is strengthened in its comedy by the two new scenes introduced last week. The more important is a very amusing burlesque of the successful play at the Playhouse, and it can be enjoyed by those who have not seen "White Cargo." It is called "Black and White," and, needless to say, the whiskey-bottle figures prominently in the fun. George Robey, as Shanklin Dial, with perspiration pouring from his face, is in charge of the "Black and White" when he is not engaged in catching flies or raving about the temperature; and finally, after the young man has been carried off (having been poisoned by the half-caste, Mammypalaver's, white bread), we leave him toasting his bread at the sun which blazes at the back of the stage. It is a good skit played for all it is worth, not only by George Robey but by Laddie Cliff, Betty Chester, George Hunter, and Bernard Dudley.

"Bang" is good, old-fashioned pantomime with the stage showing six rooms. George Robey is the occupier of the lower middle one, and he comes in and out, banging the door after him, and so upsetting the nerves of the other peaceable occupants. They search each other's rooms for the culprit, and, not finding him, in despair they commit suicide. As the pistols crack Robey murmurs, in annoyance, "Who keeps slamming that door?" This sketch is a good deal funnier than it sounds, and kept the house roaring with laughter when we saw it on Friday last.

The graceful Hoffmann Girls, with their lithe evolutions and athletics, are very popular. In addition to their dancing scene and the wonderful act on the webbing, they have introduced an exhibition of fencing. Dressed in tight-fitting grey costumes against a rich scarlet background, this is now one of the most effective items in the bill, for their fencing is as precise and well managed as the rest of their work. Laddie Cliff has an amusing new song about "Green Peas," which he follows with one of his clever dances; and George Robey, who seems to get funnier every week, has a very diverting scene with Betty Chester, ending with an originally rendered darkie number, called "Crazy Over Me."

For the rest, "Leap Year" is much the same as when it was first produced, and remains (and is likely to do so for many months) one of the best revues ever seen at the Hippodrome.

"THE WHIRL OF THE FAIR."

At the Royal, Stratford.

The London production of this "Roundabout of Laughter" (in Five Swings) had a very favourable reception, and should have a good run. The story is slight, but all the members of the company make the most of their opportunities. Mr. Billy Glenn as a shy lad is a capital comedian, and keeps everyone in a good mood with his quips and cranks. Miss Win Wilmott is excellent as a circus girl, and renders "Come On, You Cowboy" in capital style. She is also successful with Mr. Johnny Gill as a Dude in "I'm Going to Make You Love Me." Mr. Gill proves a great favourite, and his items, "Don't Get Too Fresh With the Ladies" and "If All the Girls Were Good Little Girls," are warmly greeted. Miss Doris James, a dainty flower-girl, has two catchy numbers in "Hushaby, Lullaby" and "There's a Blessing." Miss Aubrey Swinhoe was heartily received as a dancer-comedienne, and her curtain number, "I Want Someone to Make a Fuss of Me," wins much favour. Miss Hetty Fraser, described as "just a dancer," interprets the poetry of motion in a most delightful fashion, and she was insistently recalled for her number "Sing Along, Sambo." Miss Ina Q'Esta sings engagingly "Romany Rose." The Greta Girls possess good voices as well as dancing skill; they have a splendid harmonious number in "Twilight Whispers." Mr. Archie Glenn as the showman keeps everything on the move, as does Mr. Bob Lorne in his American rope-spinning exhibition. Mr. S. Waite cleverly takes the part of a cowboy, and Johnny Slater supports with good comedy business.

(*Continued from col.* 3.)

bullies, and is subsequently exposed as the barber.

This is romance at its best. Everybody loves to know that the woodcutter's youngest son is really a Marquis in disguise, and a Duc is always more romantic when he poses as a barber. "Monsieur Beaucaire" will appeal to everybody, for, apart from the charm of the story, the delightful settings at Bath and the French Court are alone worth a visit to the Pavilion. Then, too, there is Rudolph Valentino, the world's dashing hero, who cuts a magnificent figure, and is, of course, at his best with his back to the wall facing a mob of bullies. There is an excellent cast to support him, and Miss Doris Kenyon, Mr. Lowell Sherman, Mr. Maurice Colbourne, and Mr. Ian MacLaren, among others, put in some fine acting.

THE RAGGED MILLIONAIRE.'

Play, in eight scenes, by W. V. Garrod, Produced on Thursday, August 21, at the Hippodrome, Bursiem, by Mr. J. Grant Anderson's Stock Company.

Robert Kendrick ...J. Grant Anderson
Ronald Kendrick ...J. Grant Anderson
Laurence Wilde ....Sidney J. Andrews
Lola Casson .....Hilda M. Barry
Sam Buck .....Charles G. Needle
Dr. Alington .....Rhys Meredith
Detective-Inspector Kendal
Frank E. North
Mrs. Buck .....Mary Lawson
Mina Schlob .....Gertrude Vickers
Nellie Howard .....Lena Anderson

Robert Kendrick has been unhappy in his two children, for his daughter has married a blackguard and died, and his son Ronald is believed to have forged his name, and been turned out in disgrace. As the old man lies on his death-bed in London, having bequeathed his fortune to charity, Laurence Wilde plots with Lola Casson, an adventuress, with the object of getting the will so altered that he may benefit.

They meet in a London park Nellie Howard, a typist, who has lost her situation, and, struck by her resemblance to Wilde's dead wife, persuade her with a pathetic story to come and comfort the last hours of the dying man by impersonating his daughter, of whose death he is unaware.

So far the plot succeeds, for the old man signs a new will in favour of his supposed daughter. Ronald Kendrick, having decided to go home and tell his father he took Wilde's guilt for his sister's sake when he left home in disgrace, arrives too late.

Ronald has previously met Nellie when they were both homeless, and now, by a generous impulse, acknowledges her as his sister, but he is afterwards forbidden the house, and Wilde, having decided on the girl's death before her imposture is discovered as the only means of securing the fortune, proceeds to slowly poison her by means of a drug believed to be untraceable in the human body. Wilde is aided in his scheme by Lola Casson and a German parlourmaid, Mina Schlob, but Nellie's symptoms arouse the suspicions of Dr. Alington, who discovers poison in her medicine. Ronald succeeds in eluding the girl's enemies, and in a brief meeting confesses his love for her, after which he hurries away to the doctor's house. With the aid of Detective-Inspector Kendal, who is introduced as a "second opinion" and colleague of Dr. Alington, the house is entered, and the poison is found in a fountain-pen in Wilde's pocket. Wilde is arrested along with his female accomplice. Ronald inherits his father's fortune, and the play ends with the immediate prospects of wedding bells.

The play, which is characterised by a skilful unfolding of the story and an attention to detail seen in the author's previous work, was given a very good reception, and Mr. J. Grant Anderson's Stock Company are to be congratulated upon a satisfactory rendering. Mr. Anderson doubled the part of Robert Kendrick and the title-rôle with good effect, taking advantage of every possibility of a humorous touch; and Mr. Sidney J. Andrews carried conviction with an adequate impersonation of the villainous Wilde. Mr. Rhys Meredith looked and acted well as an immaculate West-End medical man; and Mr. Frank E. North, as the detective, was always well in the picture. Mr. Charles G. Needle delighted the audience with his droll rendering of Sam Buck. Miss Lena Anderson looked charming and acted with feeling as Nellie Howard. Miss Gertrude Vickers as Mina Schlob and Miss Hilda M. Barry as Lola Casson made the most of their respective parts; but perhaps the gem of the performance was the acting and make-up of Miss Mary Lawson in the small character-part of Mrs. Buck.

"MONSIEUR BEAUCAIRE."

Paramount Production at the Pavilion.

A play must of necessity lose a great deal when transferred to the screen; on the other hand, how much is often gained? We realised this very forcibly at the London Pavilion on Wednesday last, when the Sidney Alcott production of Booth Tarkington and Evelyn Greenleaf Sutherland's famous romance, "Monsieur Beaucaire," was shown for the first time. Sub-titles are a poor substitute for the magic of Lewis Waller's voice, but the scale of the real play seemed very small by the side of this wonderful film. At the opening we are shown a series of beautiful pictures of the Court of France in the days of the dissolute Louis XV, which serve as more than a prologue to the famous adventure at Bath, for the story of the banishment of the Duc de Chartes gives a truer balance to the play. It is a trifle too long, but the settings and the groupings are exquisitely beautiful, and give, we imagine, a faithful idea of the gorgeousness of the time.

At Bath the action is more familiar. Here the Duc is found in hiding posing as Monsieur Beaucaire, the barber to the French Ambassador, who has befriended him. His first meeting with the Belle of Bath, the proud and beautiful Lady Mary Carlisle, is charmingly shown, and his wild infatuation and his subsequent presentation by the Duke of Winterset (whom he has detected cheating at cards) are vividly pictured. So are the scenes at the fête, when as the Duc de Chateaurien he fights, single-handed, a posse of

(*Continued at foot of col.* 2.)

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DREAMY MELODY.
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SPAIN.
WHERE THE LAZY DAISIES GROW.
GOO-GOO.

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THE REALM OF MUSIC.

PROMENADE CONCERTS.

In spite of a conspicuous lack of new works, the Promenades programmes maintain a fair general level of interest. On Wednesday a violoncellist member of the Queen's Hall Orchestra, Mr. Granville Britton, was the soloist in Dvorák's concerto. He has a finished and refined style, and a technique in which can be found neither fault nor flaw. Interpretatively, his reading was excellent on the whole, the only point calling for criticism being an undue reticence in some of the rapid passages. Saint-Saëns' exceedingly well-built, but also exceedingly shallow, symphony in C minor for orchestra, organ and two pianos was played on the same night, with Mr. Kiddle at the organ and Messrs. E. Jenner and F. G. Sanders in the piano parts. There was an opportunity again for Mr. Kiddle in a performance, given after the interval, of Frederick Corder's Elegy for 24 violins and organ, a gracious work, which, as far as one remembers, has not been heard before at the "Proms." Miss Bessie Kerr, a contralto with a sweet and sympathetic voice, sang a couple of Elgar's "Sea Pictures," and Mr. Tudor Davies let us hear him in the "Ingemisco" from Verdi's "Manzoni" Requiem." He phrased it most artistically. At the outset, Sir Henry Wood gave us a fine performance of the "Figaro" Overture.

Next month, "A Week of English Opera" is to be given at Clifton. There are to be alternate performances of two programmes, the first containing two one-act operas by P. Napier Miles—"Markheim" and "Fire Flies"—and Vaughan-Williams's "The Shepherds of the Delectable Mountain"; the second, Purcell's "Dido and Æneas," Napier Miles's choral ballet, "Music Comes," and also an opera—the only one of foreign origin in the scheme—by Manuel de Falla, entitled "The Puppet Show of Master Pedro." The Spanish composer's work, in one act, deals with an adventure of Don Quixote. Adrian Boult and Malcolm Sargent are the conductors, W. Johnstone Douglas the producer. In the casts will be found Astra Desmond, Muriel Tannahill, Genée Andrews (who is also the mistress of the ballet), Kathleen Beer, Doris Kinghorne, Steuart Wilson, W. Johnstone Douglas, Arthur Cranmer, Dr. Tom Goodey, T. A. Alexander, and John Russell. A contingent of the Bristol Symphony Orchestra will form the orchestra. Dresses and scenery have been designed by Rachel Russell.

NORTH LONDON MUSICAL FESTIVAL.

In connection with the forthcoming annual North London Musical Festival—the fifth—a comprehensive syllabus of competitions is issued. Some of the new features are: A wider survey of test music, from Elizabethan madrigals to worthy examples from living composers. There is a special competition for the singing of old English songs of the 16th and 17th centuries. Sir Richard Terry's name is added to the list of adjudicators, and he will be present on the chief day for school choirs and the open classes for adult choirs; mixed voices, ladies', and men's voices classes. An operatic duet for mezzo and baritone is a development of the solo singing sections. It is desired to encourage the study of orchestral instruments other than strings, already provided for, and a challenge silver cup is offered to amateur players of the flute, oboe, clarinet, bassoon, or horn. In the choral classes are competitions (some of which are open, i.e., for choirs and societies from any district or town, the others being for musical amateurs within the London N. and N.W. area) for mixed as well as ladies' and men's choirs, for church choirs, girls' clubs, girl guides, boy scouts, Sunday school and elementary school choirs. In connection with the choral events, two points are worth noting: that in certain classes competing choirs are required to sing a two-part piece at sight, and that in others elected parties from choirs may submit themselves voluntarily to an ear test. In addition to the usual competitions for solo singers and duettists, are two for vocal quartets of men's and mixed voices. The pianoforte, violin, and 'cello classes cover all ages and every degree and variety of attainment. Other competitions are arranged for string orchestras, bands, elocutionists, and dramatic students in schools. From Nov. 14 to 22 are the provisional dates set for the Festival, which will be held at the Northern Polytechnic Institute and in the Central Library Hall, Holloway-road. Among the adjudicators, besides Sir Richard Terry, are Mesdames Jeannie Murray McBain and Katie Thomas, and Messrs. Ernest Fowles, Harvey Grace, Granville Humphreys, Sterling MacKinlay, Stanley Marchant, Frederick Moore, and W. H. Reed. The general secretary is Mr. Herbert Antcliffe, from whom the syllabus may be had by post (2d.) at 18, Holdenhurst-avenue, North Finchley, N.12, or it may be obtained freely at music shops.

NEW PUBLICATIONS.

For Bands and Bells.

Walter Partridge's "musical bouquet," entitled "Multum in Parvo," is an effective arrangement for brass or military band or orchestra of "quotations" from operatic airs and well-known pianoforte and orchestral pieces. From the following list may be gathered an idea of the extent and variety of the contributions: Tchaikovsky's "1812" overture and "Chant sans Paroles," a Chopin Polonaise, Grieg's "Solveig's Song," and the Mazurka from the "Peer Gynt" Suite, a Beethoven Adagio, one of Mendelssohn's Songs without Words, Rubinstein's famous "Melody," the Gavotte from Thomas's "Mignon," and the "Soldiers' Chorus" from "Faust." To lead from one to another a few bars of Mr. Partridge's own compositions are used, and the whole ends in a grand finale in which the brass gives out the melody of the Pilgrims' Chorus from "Tannhäuser" while bells (E flat scale) sound a triumphant peal above. The publishers are W. Partridge and Co., 175, Clapham-road, who also issue other bells pieces for the same combinations of instruments, among them "Ding-Dong" fox-trot, "Coronation Bells" one-step, "Valse Royale," and "The Bells Valse"; all these being for dancing, while for programme performance are "Bells of Auld Lang Syne," "Bells of Peace," "Ho! Jolly Boys" (with anvil), "British Imperial Chimes," etc., etc.

NEGRO SPIRITUALS.

Messrs. Keith, Prowse and Co. publish several of the Negro Spirituals in arrangements made for her own performance by the well-known American singer, Edna Thomas. These include "I Got a Robe," "Were You There?" "Gwin-a Lay Down Mah Life for Mah Lawd," "Somebody's Knockin' at Your Door," "Keep a-inchin' Along," and "Gwin-a Lay Down Mah Burden." The pianoforte accompaniments show a musicianly understanding of the requirements of the simple melodies. They do not impair their beauty, but rather enhance it. For little fingers is a "Suite Bijou," dainty and not without humour, for the pianoforte, by Thomas J. Hewitt, designed without octaves and in which the use of pedals is not necessary. The same composer's arrangement of the old English air, "Polly Oliver," for violin and piano, will be welcomed in many quarters. Another suite for older pianists, though not necessarily of great attainments, "In Bluebell Land" (by Clifford Arnold), shows a fertile and a charming fancy. The character of its numbers may be gauged from their titles—"The Cottage by the Shore" (an adagio), "Garland Swing," and "Among the Bluebells." A song fox-trot of exotic quality is "The Marriage Moon," a "Hawaiian Serenade" by J. M. Stuart-Young with words by Helen Kilner. This is a good tune to dance to and an attractive one to sing.

Messrs. Enoch and Sons promise to give to St. Dunstan's a shilling for each copy of the solo music, specially written for the Pageant of Empire at Wembley by Sir Edward Elgar and Mr. Alfred Noyes, bought during the coming fortnight. A postcard addressed to Messrs. Enoch will bring a list of the numbers contained in this interesting souvenir.

STROLLING PLAYERS' SEASON.

That hardy veteran among amateur orchestral societies, the "Strolling Players," enters upon its forty-third season this autumn. Three concerts, as usual, are to be given during the season, all of them at Queen's Hall. In accordance with the excellent policy followed by the society, a work by a British composer is to form part of each programme; indeed, at the first concert, on Dec. 11, two such works will be heard. These are Sir Frederic Cowen's Concertstück for Pianoforte and Orchestra, and Josef Holbrooke's Tone Poem, both of which will be, so to speak, "personally conducted." The "Eroica" symphony, and Wagner's overture to "Rienzi," make up a full and an interesting programme. At the second concert, on Feb. 19, the symphony is Dvorák's Third, in D. Goossens's "Symphonietta," the composer directing, follows this, and afterwards the "Leonore No. 3" will be played, and Miss Dorothy Silk will sing the aria from Bach's Cantata No. 28, "O Praise the Lord for All His Mercies." Tchaikovsky, with his Fourth Symphony, occupies the first part of the programme at the last concert, to be held on April 23. Frank Bridge will conduct the performance of his Two Tone Poems, and again an overture, Grieg's "In Autumn," will be included. The singer on this occasion is Mr. Harold Williams, who will be heard in Hans Sach's Monologue (Meistersingers) "The Elder's Scent." Other soloists engaged are Miss Marie Cartwright and Miss Yvonne Block, the latter of whom is down for the piano part in Sir F. H. Cowen's work at the first concert.

To-morrow afternoon, at Leighton House, the newly-formed Franco-British Concert Society gives its first Chamber Concert. The programme includes a violin and piano sonata by Vincent D'Indy, John Ireland's violoncello sonata, a group of the "Irish Songs" of Arnold Bax, and the first performance in England of a trio by Gabriel Fauré. The offices of the society are situated temporarily at 5, Cranworth-gardens, S.W.9.

The prospectus is issued of the Manchester Hallé Concerts season of twenty concerts, with three extras, one of which is devoted to the orchestra's pension fund. Mr. Hamilton Harty is, of course, the conductor for the series. Four of the concerts are entirely orchestral. For the others have been engaged a number of prominent soloists, native and foreign, the former including Arthur Catterall, Florence Austral, Agnes Nicholls, Robert Radford, Arthur Jordan, Norman Allin, and William Murdoch; the latter Cortot, Casals, Arthur Rubenstein, Suggia, Jelly d'Aranyi, and Moiséivitch. Among the symphonies which form part of the programmes are to be found Elgar's first, and Brahms' four, Hamilton Harty's "Irish" symphony, Dvorák in G, and Schubert in C. A feature of much interest in the arrangements in connection with the series is the ten lectures which Dr. Thomas Keighley is to deliver on the works contained in the programmes. An inclusive charge is to be made for these lectures, and it is very small—but 7s. 6d. This to outsiders. Subscribers pay even less—5s.

The Westminster Choral Society (so called because it started its operations five years ago at Westminster), as becomes a body directed by so well known an opera composer and conductor as Mr. Vincent Thomas, devotes part of each season to concert performances of operas. This year it is to give three concerts, at which it will carry out its policy of presenting familiar works alternately with novelties. There is a possibility that one night may be devoted to unaccompanied works. Like all other choral bodies, from the greatest to the least, one of this society's difficulties is that far more sopranos than other voices apply for admission. For that reason, contraltos, tenors, and basses will be particularly welcome at the audition to be held in the Guildhouse, Eccleston-square, on September 30.

Mr. Sem Dresden, who is the leader among the young national school of composers in Holland, has recently been appointed Director of the Amsterdam Conservatoire in succession to Mr. Julius Röntgen. He has just been paying a visit to London, where he has been the guest of some of our prominent musicians. Mr. Röntgen is, of course, well known here as a composer of light music and an exceptionally gifted arranger of songs for children.

The British National Opera Company opens an autumn tour next Monday at Birmingham. Mr. Percy Pitt is to return to the staff of conductors, and he will direct sundry performances of "Pelleas and Mélisande" during the coming months. A new appointment is that of Mr. Anthony Bernard, well known as conductor of the London Chamber Orchestra. Mr. Julius Harrison, Mr. Aylmer Puxest, and Dr. Malcolm Sargent remain with the company. After visits have been paid to Manchester, Newcastle, Leeds, Glasgow, and Edinburgh, the company journey south to London to prepare for a winter season there.

Bankers are not the soulless people that some imagine them to be. Most of the big firms have their own musical societies. The Westminster Bank specialises in opera, and the society which bears its name is getting busy with preparations for a whole series of performances to be given in the King's Hall, Covent Garden, early in January.

New books by musical critics are on the stocks. Ernest Newman's "A Musical Critic's Holiday," in which he discusses, and answers, the question, "Is criticism of contemporary composers possible?" is to be published by Cassell's during the autumn; and Herbert Antcliffe has on hand two collections of essays, respectively entitled "Art, Religion, and Clothes," and "About Music," which will probably be out before Christmas.

Orchestras about to enlarge their repertoires may be reminded of the existence of the Carnegie Orchestral Loan Society, which was founded with the object of assisting orchestras in country towns and villages, schools, clubs, and factories.

"The Yankee Consul" is an effervescing production bubbling over with fun; the story being that of a young fellow of much means and more leisure who, as the result of a practical joke on the part of his friends, finds himself in a series of difficulties, from which he emerges with credit, plus a pretty girl for his prospective wife. Douglas Maclean as the hero and Patsy Ruth Miller in a charming ingenue part are very happily placed.

"Behold This Woman" is excellent film entertainment, and gripped the attention of the spectators at the London Pavilion from beginning to end. It contains an interesting story, the locale of which is situated in the centre of filmland—Hollywood—with, as heroine, a cinema star of sympathetic and engaging nature, and it gives just that peep behind the scenes that is sure to appeal to the average cinema-goer. In addition there are many pictures of rare beauty screened, with the photographic and technical perfection associated with Vitagraph productions. Miss Irene Rich, Marguerite de la Motte, Rosemary Theby, and Charles Post are the principals in this fine production, for which Mr. J. Stuart Blackton is responsible.

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WEDNESDAY, SEPTEMBER 10, 1924.

THE PROFESSION IN PICTURES.

WE are frequently receiving letters complaining of the way in which requests for the return of photographs submitted in reply to advertisements are ignored by the advertiser. Even when stamps are enclosed for the purpose the result is very often the same, and we have known cases when applications for the return of the photo. have been followed by registered letters, and have failed to elicit any response. Such treatment is vexatious and discourteous on the part of the receiver of the photograph, and is a source of unnecessary expense which the rank and file of the profession are little able to bear.

Failure to Return Photos.

In the case of the chorus the position is particularly hard. Demands for photographs are almost invariably a condition in the advertisements, and the necessity for them to be sent is undeniable. The stock of photos. is soon exhausted in answering advertisements, and the expense of renewing them is a considerable call on the resources of an artist who is in all probability receiving no income against which to debit it. From this point of view the carelessness of managers in retaining photographs is inexcusable, and much to be deprecated. There are occasions, no doubt, when letters are wrongly addressed or posted too late to catch the advertiser before he starts on his way to the next "stand," and very often his letters are not forwarded. Generally speaking, however, the trouble is due to the failure of managers to realise their responsibility in the matter, although we are inclined to doubt the assertion of one of our correspondents, probably made in an excess of indignation, that managers made the receipt of stamps for return a source of income.

There is another aspect of the question to which less attention has been given, but which is of much greater importance. It is the neglect of artists to provide themselves with a sufficient supply of photographs as a means of publicity. Frequently when a company is engaged and a tour booked, the agent in advance is reduced to a state bordering on despair by the meagre response made to his request for pictures. Even the principals, if they offer him two or three, will consider they have made full provision for a tour, while sometimes an artist will produce a picture from a family album, with the request that it shall be treated with care and returned intact. The matter is one in which there should be no niggardliness. The advance man should be provided with an average of half-a-dozen photos. of each principal for every town visited. The outlay is comparatively small. Postcard size is ample for reproduction in the press, and need not be expensive. The cost of the whole set would be repaid by the reproduction of one photo., the space for which in a provincial paper might be roughly estimated at a couple of pounds. The provision of photos. should be regarded as a necessary item of expenditure, just as printing and advertisements. It should be borne in mind that editors insert pictures as a courtesy, and ought not to be asked to give an undertaking to return them. Neither should the publication of photos. be restricted to the stars. We have known several cases in which the advance man has been "carpeted" because a lesser light has been given prominence over a star. Here again, publication goes by favour, and if the advance man is expected to "push" pictures of certain members of the company, the chances are that the editor will decline to insert any at all. A picture of any member of the company, even if it be one of the chorus, is better than no picture at all, and the difficulties in the way of their insertion should be reduced to a minimum. A fruitful source of failure in the "placing of pictures is the neglect to furnish non-copyright prints. Photographers have an engaging way of offering an artist a free sitting, and this entitles the tradesman to the copyright of the picture, and enables him to charge a fee for its reproduction, even when acknowledgment is made. Naturally, an editor will think twice before accepting a print on which he may have to pay a guinea or half-a-guinea. All photographers do not demand this fee, but then a good many do, and an artist should get a clear understanding that the print is free of copyright. All offers of free photos. should be refused, and artists should take care to pay for their sittings, otherwise the photographer will be entitled to charge his fee.

Prints for the Press.

Photos., and still more photos., should be the motto of the artist. In the case of companies, the manager would do well to have a photo. "call" as soon as possible, and take care to furnish himself with one of the best means of publicity that can be obtained.

THE HUMOUR OF BEING SMALL.

By IVOR VINTOR.

Being tiny has its advantages, and sometimes its disadvantages. But it has also its humorous side, and abundantly so.

For instance, one day I went out with six big pals to see a football match. I wanted really to be as "big" as they were, but when it came to my turn to take my ticket from the pay box, the man in charge shouted to one of my friends: "Eh, pick the little boy up. He is liable to get trodden on!"

One of the disadvantages I suffer from is that while I thoroughly enjoy a cigarette, I can only smoke one either at home or in my dressing-room. If I smoke one in the street, I might get locked up by an observant policeman who might mistake me for a boy under smoking age. Then, again, I have a little motor car, but I am afraid to drive it, for fear of being run in on the ground that I am too young to

[Photo, Dobson, Liverpool.

possess a licence. It seems to me I shall have to carry my birth certificate with me as well as a licence.

I am sure the first thought of the good patrons of music halls is: "How old is that little boy artist?" I seem always to get them guessing. One day, while in pantomime, a lady asked me for my photograph. My manager got one from his case, and asked me to sign it. Just as I was putting my signature to it, the lady looked over my shoulder, and said to her friend: "Oh, look, the little boy can write!"

When at a boarding house at Huddersfield, a faint knock came to my door. "Come in!" I shouted, and a little boy of eight or nine put his head through the doorway and said to me: "Will your daddy let you come out and play with me?" The child had a few toys, and it was with great difficulty that his mother pacified him. My manager, I am sure, felt a few years older than he was.

Whenever I get on a 'bus, a tram, or the tube I hear whisperjngs among the passengers as to my age. At Manchester, a tramcar in which I was travelling was crowded, and at a stopping place in came an elderly lady, for whom I got up and offered my seat. She took the seat, and I went to stand up near the door, when the lady said: "Come along, little boy, sit on my knee!" Bashfully I said "No, thank you." Presently some of the passengers alighted, and the good lady moved from her seat to another one, saying: "Here's your seat, my lad; thank you."

Then the lady got into conversation with a man sitting next to her, and when she was about to get out of the tram she said to me: "I am sorry, sir, I didn't know you were 35!" It was news to me that I was that age, but evidently her male friend knew.

While travelling to Blackpool from London with my manager and a number of my bags, I, as usual (if possible) got into the corner of the carriage and went to sleep. My manager sat on the other side. An elderly lady got into my compartment, and sat next to me (so I was told, for I was still asleep). She kept looking at me, and then at our fellow passengers, seeming to be curious as to who was travelling with "this boy." Presently she asked a lady next to her if I was her little boy. She said "No," and so did every one of the other passengers of whom she asked the same question—all except my manager, who was reading a newspaper at the time, but was "taking all in." Eventually, not being satisfied, the lady said: "I don't know, but it's funny. I do think it's a great shame to let a little boy like this travel by himself. I'll wake him up to see if he knows where he's going. I suppose all these boxes belong to him. If he were a child of mine, I should never rest!"

When the train arrived at Blackpool, my manager and I got down our baggage from the racks, much to the astonishment of the lady, who remarked to my manager: "Would you believe it? I asked everybody except you whom the child belonged to!"

My manager once asked the landlady at my digs. in the provinces if she would bring up a cup of tea for Mr. Vintor. The landlady looked round, and said: "Is somebody else coming in, sir?" "No," replied my manager, and pointing to me, said: "He is Mr. Vintor." "You are wringing him up in the wrong way," remarked the good old lady. "He ought to get up and bring you a cup of tea!"

Going out in a boat at Dublin to fish, the boatman was so worried because I am so small that he became alarmed. "There are some big fish here," he said, "and they are liable to pull you in." With that he tied me to the mast of the boat. So you see how comfortable I must have been!

"He is too saucy!" said one woman who saw me in pantomime. "He is much too young to be saucy, and if he were a son of mine, I'd smack him!" When she saw me in my morning suit she was heard to exclaim: "Nay, I find he's a young man!"

And only recently at Hammersmith Palace two young ladies were overheard to say: "He'll be some lad when he grows up!"

What shall I do when I get old? Heaven only knows. When I have made my pile I hope to settle down in my native place, Cowes, Isle of Wight. That is, when I have made enough money; but so far as I can see, I shall be working with a beaver. I don't know so much about settling down; I shall have to settle up first. The Isle of Wight is a small island; but, you see, I am a small person.

THE DRAMA IN AMERICA.

"The Best People"—"The Werewolf"—"The Dream Girl"—"Bye Bye Barbara"—"The Easy Mark"—New York Hippodrome.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Aug. 30.—"The Best People," the Charles Frohman Company's first offering of the new season, has been well received at the Lyceum Theatre. It is a comedy by David Gray and Avery Hopwood founded on a magazine story by Mr. Gray, entitled "The Self-Determination of the Lenoxes." The theme of the play is the revolt of a modern son and daughter against the conservatism that rules the lives of their socially prominent parents. The theme is handled from the standpoint of high comedy, the problems of the present generation being presented from a new angle. The principal players are James Rennie, Charles Richman, Margaret Dale, Florence Johns, Frances Howard, George Graham, Gavin Muir, Eva Condon and William Valentine.

"The Werewolf."

Reports of the naughtiness of this German play had preceded its presentation at the Forty-ninth-street Theatre, and it succeeded fairly well in living up to its reputation. It is chiefly concerned with the careful indiscretions of the Duchess of Capablanca, and is amusingly cynical in its dialogue and sometimes funny in its situations. The Duchess is interested in spiritualism, and especially in invoking the ghost of Don Juan, who is supposed to have been a guest at the castle at one time and to have left his mask as a souvenir of his visit. On the night of the séance three servant girls passing through the castle grounds are subjected to the amorous advances of a masked man. The medium fastens the guilt on the astral body of the timid Professor Paola Moreira. As a matter of fact, however, the real culprit is the Spanish butler. The lively interest in these doings displayed by the ladies of the party and the efforts of the gentlemen to pass themselves off as the innocent pedagogue's astral body create the situations of a farce which reaches its climax when the Duchess of Capablanca, stealing on tiptoe to a midnight rendezvous with the professor, mistakes, in the dark, her butler for the professor. Laura Hope Crews plays the Duchess with her accustomed vivacity and humour. Leslie Howard is excellent as the young professor, and other rôles are well acted by Lennox Pawle, Edwin Nicander, Vincent Serrano, and Gaby Fleury. The play was adapted from the German of Rudolph Lothar by Gladys Unger. The action takes place in the castle drawing-room of the Duchess of Capablanca in Spain.

(Continued at foot of next column.)

"The Dream Girl."

This is a musical version of "The Road to Yesterday" in three acts and six scenes. The book was written by Rida Johnson Young and Harold Atteridge, and the music was composed by Victor Herbert. Fay Bainter has scored an emphatic success in this piece at the Ambassador Theatre. The song hit of Victor Herbert's last score is a waltz number called "Dream Girl." There is also a march, "The Broad Highway," and a merry tune called "My Hero," besides a drinking song, "Maiden, Let Me In," all of which are well received. Miss Bainter is charming as the romantic Elspeth, who has a dream that takes her back through the centuries to the castle of Lord Strangevon and to the Red Swan Inn on the Dover Road. Romance and sentiment are side-tracked, however, to allow the jokesmith to have his innings. A picture of a red sail boat is brought on, and Billy B. Van, the comedian, explains that it is entitled "Omar Khayyam on His Yacht." "But why is the boat red?" he is asked. "It isn't red," he replies. "it's ruby. It's a ruby yacht." One also hears such jokes as the following: "The trouble in the Garden of Eden was not caused by an apple; it was caused by a green pair." And, "Why so much McAdoo about nothing? Keep cool with Coolidge." Mr. Van, representing a fifteenth century yokel, describes "untold wealth" as property not listed in the income tax reports.

"Bye-bye, Barbara."

This is a musical comedy in two acts, by Sidney Toler and Alonzo Price, with music by Carlo and Sanders. There is a very thin story, which has something to do with a business man who doesn't want his daughter to marry an actor until the latter produces tangible evidence of his financial eligibility. Not the least interesting feature of the entertainment is Lillian Fitzgerald's excellent imitation of the meowing of a love-sick feline. Jack Hazzard's wittiisms raise many a laugh, and other members of the cast who make themselves popular are Mildred Keats, Arthur Burckly, Janet Velie, Colin Campbell, and Stanley Ridges. The piece is now running at the National Theatre.

"The Easy Mark."

Walter Huston, who came to the front last season, when he played the title-rôle in Zona Gale's comedy, "Mister Pitt," is appearing at the Thirty-ninth street Theatre in the above-named three-act comedy by Jack Larrie. Mr. Huston impersonates Sam Crane, who lives in a small town in the Middle West. Crane is one of those artless youths who believe everything they read in the advertising columns, and is especially addicted to reading magazine articles wherein American millionaires explain how they got it. Sam drops all of his mothers' inheritance into a bogus oil well, and suffers accordingly. But just as the family are about to be turned out of their home a false rumour gives his property a fictitious value, and he sells it back to the sharpers, beating them at their own game. The piece is of the country-village type, and introduces several familiar characters of the old-time drama.

The New York Hippodrome has a fine programme for the first week of its second season under E. F. Albee's management. Grand opera, dancing, comedy, pantomime, jazz music, and a circus are all included, so the bill is truly varied and calculated to please the most exacting. Elaine Lettor, the young English dancer, made her American début on the opening night in several beautiful dances and scored an enthusiastic success. Orville Harold and his daughter Patti sang operatic selections and raised a storm of applause. Willie West, McGinty and Company, from the London halls, appeared in "The House Builders" and kept the audience in roars of laughter. Others in the long programme were the Roger Wolfe Orchestra, the Runaway Four, Al Libby, Dubois and Company, the Deauville Circus, Dolly Connolly, the Trella Company in "Cycling," Jimmy Savo, and the Olympic Athletes. The vast auditorium of the Hippodrome has been beautified and made more comfortable and attractive than ever.

THE PLAY IN PARIS.

Lifting the German Ban in France and Belgium—Temporary Agreement Signed—Music Symbolises Character.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Saturday.—As was anticipated, the music hall delegates from Germany have accomplished gratifying work and obtained satisfactory results during their visit this past week. Thus the boycott placed on German acts in France, after the noisy demonstration raised by the Union Independente, headed by M. Georgius, in Paris variety theatres last year, has been removed. The president of the International Artisen Loge, Max Konorah, was somewhat embarrassed owing to being confronted by three French syndicates, to one of which (the Union Syndicate des artistes de music halls et cirques, presided over by M. Vilette) his German group is affiliated. The Independent Union, headed by Georgius, was apparently not consulted, and the proceedings were conducted by the newly-formed International Association, controlled by André Pelletier, which is formed of members who have resigned from the said Independent group since the conference held here in the spring, attended by V.A.F. delegates from London. It was mainly because M. Georgius and other leaders of this independent syndicate declined to entertain the proposition of lifting the German ban that the new association was formed. Finding the French artists disorganised as a syndicate, the German delegates did not consider they were in a position to conclude a permanent agreement for the future, and a resolution was framed to cover the present situation until such time as another congress can be held to discuss all other outstanding questions. This "protocole" was signed in turn by Max Konorah, Eric Desterro, Paul Dusin (German delegates), Hubert and Barrois (French), Charley and Welgraff (Belgian), and read as follows:—

A Temporary Agreement.

"As a provisional decision, resulting from the meetings which have taken place between the representatives of the Association Internationale des Attractions and the Belgian Independent Union on the one hand, and the International Artisen Loge on the other, first in Berlin and now in the presence of M. Vilette, president of the World League of Variety Performers, it is resolved that the interdiction declared on German acts in France and Belgium be terminated, provided the French and Belgian authorities raise no difficulties for the entrance and sojourn of German performers in their countries, and that the necessary steps be taken whereby no obstacles will be placed in the way of French and Belgian artists performing in Germany, and an appropriate communication to this effect sent to the German authorities. The International Artisen Loge will continue friendly relations with the A.I.D.A. and the A.I.B., and as soon as the situation permits, steps will be taken in view of an affiliation or other form of co-operative adhesion."

"La Guitare et le Jazz Band."

This is a curious title for the novel of H. Duvernois—already turned into a film, now adapted to the stage by the author and Robert Dieudonné. But it is symbolical, the guitar being a provincial girl, tender and sweet, while the jazz is the ultra-modern Parisian woman, with hair cropped, lip-stick always in use, and noisy in manners. "La Guitare et le Jazz Band" as a three-act comedy (with four tableaux) was presented by Benoist Leon Deutsch at his "new" Nouveauté Theatre this evening (Saturday), having been carefully mounted by his wife, Mme. Regina Camier, who plays the part of the confiding country lass brought into contact with the rougher element of society, falling in love with a fortune hunter (Capellini), and terminating happily. Betty Daussmond impersonates a fashionable beauty, the "jazz," while Arquilliere is the sympathetic gentleman farmer, father of the said "guitar." Others sustaining this melodramatic effusion are Beauvoir, Jalabert, Germain Champel, Joe St. Bonnet, Pauline Carton, Simone Guilbert, Berthe Berky.

Rodeo Troupe.

Also this afternoon Parisians were given another sample of a jazz in the form of an American rodeo, which opened for one week under the direction of Tommy Kirnan at the Buffalo Velodrome, just outside Paris, in the Montrouge district. The "bunch" was recently at the London Coliseum, after finishing with Tex Austin at Wembley, and also made a hit at Dublin. It will be the same at the Buffalo cycling ring, which, although a trifle small for the show (organised by a local journal), is larger than the Coliseum stage. The next move, so we are informed by Tommy Kirnan, will be to Madrid. His troup comprises Nowater Slim, Red Soublette, Gordon Jones, Billy Muirhead, Rube Roberts, Carlos Myers, John Hartwig, Bert Cordell, Frank Ginett, Chas. Aldrick, Mmes. Bea Kirnan, Ruth Roach, Nora McGinnis, Dorothy Morell. Afterwards we may expect the promised bull-fight in the French capital.

Opera Comique Management.

The official nomination of Louis Masson and Georges Ricou as future directors of the Opera Comique was expected. At a recent cabinet meeting their candidature was accepted, the concession granted to the Isola Brothers and Albert Carré expiring in October, 1925, when the newly appointed manager will probably take charge.

Charles Macdona Players.

The G. Bernard Shaw season, in the original, now at the Theatre Michel, comes to a close on Friday, when the players go to Brighton for a fortnight. Their six weeks in Paris have been highly successful, and during that period they have offered us almost the entire repertoire of the caustic London Irishman. Indeed, some of us are sorry to see the Macdona company quit. We trust the same clever company will be among us again soon. It made us home-sick to hear Tom Mowbray in his Cockney rôles. "Mrs. Warren's Profession," forbidden by the British censor, will be staged by S. Esmé Percy on Monday evening, with Florence Jackson as Mrs. Warren, Dora Macdona as Vivie, Charles Sewell as Sir George Crofts, George Bancroft as Frank Gardener, Geo. S. Wray as Praed, Arthur Claremont as Rev. Samuel Gardener.

"Adrienne Lecouvreur."

Mme. Simone, the popular actress here to-day, now the wife of the poet, Francois Porcher, made her music-hall début at the Alhambra last evening, playing the fifth act of the Scribe drama, "Adrienne Lecouvreur," depicting the death of the famous tragedienne, in 1730, by a poisoned bouquet sent by a rival, Mme. Simone Porcher visits Switzerland at the end of the month, and sails for New York on October 11, remaining until December, when she produces her husband's Joan d'Arc, "La Vierge au Grand Cœur." The 14 girls of J. W. Jackson, in their dancing act, are also a feature of the present Alhambra's monster programme, so admirably timed by Mr. J. Brooke, the local manager.

THE VARIETY WORLD.

Vaudeville Golfing Championship — Sudbury Bowl Competition — Stars in Australia.

Vaudeville Golfing Championship.

To-morrow (Thursday), the 11th inst., the important competition for the Championship of the Vaudeville Golfing Society will be held at Sudbury. Everybody will start from scratch, and must play 36 holes. With anything like a representative gathering present to contest this coveted title, there should be some fine golf. Players in the provinces are eligible, and should note the special conditions above described. It is, of course, medal play.

Other Events.

On Friday there will be the usual Monthly Medal Competitions at Raynes Park. To-morrow week, Thursday, the 18th inst., the Billy Merson Shield Competition will be held at Raynes Park. Medal play.

Result of Sudbury Bowl Competition.

The competition held last Thursday for the Sudbury Bowl attracted a fairly large "field." The winner at Sudbury was Mr. James Foreman, who will have to "play off" with Mr. Harry Ristori, who was leader in the provinces.

Others who competed at Sudbury included Mr. Harry Gunn, Mr. Harry Barrett, Mr. Teddy Knox, Mr. Horace Sheldon, and Mr. A. G. Hayward.

Monthly Bogey Result.

Mr. James Foreman (Foreman and Fannan) also won the August Monthly Bogey Competition, and altogether is proving a very stalwart new member.

Palladium Athletic Club.

The result of the recent "Stop-Watch Competition" held by the Palladium Athletic Club is as follows: Gents.: 1h. 26m. 39s.; 2h. 44m. 40s. Ladies: 4h. 25m. 45s.; 9h. 34m. 20s.

Birmingham Wolves.

That veteran stage player, "Pa" Lupino, presented a fine painting of Edmund Keen to the Birmingham Den of The Wolves on Thursday. The Den is an organisation composed of members of the entertainment profession which has just been established in Birmingham.

Marie Kendall in Australia.

When Miss Marie Kendall opened at the Tivoli, Sydney, towards the end of July she was the recipient of no fewer than 105 messages of congratulation by telegram, cable and wireless—abundant proof of her popularity with the profession and the public. At her opening, Marie sang five numbers, and even after a speech of thanks the audience wanted more. Her son, Terry—who has just returned from a successful season in Monte Carlo—tells us that mother has now left for Melbourne, where she opened a few days ago with another big welcome.

Lucille Benstead.

We hear that Miss Lucille Benstead is having a most successful season in America, and last week was headlining the bill at the Lyric, Minneapolis.

"The Whirl of the World."

"The Whirl of the World," at the Palladium, reached its 300th performance on Friday. The revue continues to play to capacity business.

The Wrong Props.

Mr. G. E. Williams' revue, "Crisps," found itself in an awkward predicament on Monday, Sept. 1, when it was due to appear at the Devonport Hippodrome. The previous week the company had been playing at the Palace, Bath, and on arriving at Devonport found that the scenery and props from the "Cat and the Canary" had been sent on to them instead of their own. All the props and the music scores, in addition to their personal luggage, had gone adrift.

Mr. Williams, after conferring with Mr. Frederick Pitt, manager of the Devonport Hippodrome, decided to put the show on, as all efforts had failed to secure the effects in time for the Monday evening performances. Notices were posted outside the house stating that "Crisps" would be "staged" without scenery, dresses, or orchestra, but in spite of this the audiences were extremely gratifying.

The revue was presented with a single set of a local street scene and a front cloth. Various makeshifts had been secured in the way of props, and the chorus took a hitch in their skirts in order to do the necessary "kicking," appearing, like the principals, in their ordinary walking clothes plus a set of pinafores hastily assembled.

Dan Rayner, the comedian, Lew Hedges, Ida Conroy and Little Vera Kitchen were the chief figures in this unrehearsed affair, and a very good show was the result. The music difficulty was overcome by Miss Mollie Caddick, a member of the "Crisps" company, who undertook to play the accompaniment from memory. She did this capably, and the success of the performance was greatly due to her.

At the conclusion of both houses the performers were loudly cheered by the audience, who evidently enjoyed the novelty of the situation, and the praiseworthy efforts which the whole company made to overcome a serious handicap resulted in very good business for "Crisps" during the remainder of the week.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 18 death levies are now due on the 1924 book. Red stamps 36.

Dollie and Billie.

Amid scenes of much enthusiasm, Dollie and Billie concluded their present stay in this country at the Alhambra on Saturday last. These popular sisters are due to sail for America on Saturday from Liverpool, and it may be some considerable time before they return here, as their season in America may be extended, with a trip to Australia to follow. Bon voyage.

Harry Thurston.

The clever new character studies presented at the Victoria Palace by Harry Thurston have called forth much praise, and were heartily acclaimed at this house last week.

Burr and Hope.

That popular pair, Burr and Hope, in their own clever style of entertainment, were one of the chief successes at the Holborn last week. This week they are appearing at the Metropolitan.

Ernie Mayne.

Paying a brief visit to the provinces this week at Southsea, Ernie Mayne tells us that he has secured a new dame number from Harry Castling, entitled "I'm Walking Back to Camden Town." Ernie also has in active preparation a sailor character number, which he may introduce at Finsbury Park next week.

"Mr. Manhattan."

For the revival of "Mr. Manhattan," which is due to open at the Chatham Empire on the 20th of next month, Fred Duprez has now fixed the cast, which includes: Harry Frankiss, Billy Moran, Tom Redmond, George Elliston, Kenneth McLaine, Fred Ring, and Herbert Franklyn. The ladies include: Prue Temple, Florence Mathews, Violet Gaynor, Hilda Hoyes, and Bernice Melford, whilst Fred will head the company in his original part. All new scenery is being painted by the Hemsley Studios.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Miss Muriel George for her annual subscription of £1 1s.; Miss Jenny Hartley for collecting £6 2s. on board the Arundel Castle during the journey out to South Africa; Mrs. Charles Linton (of "It's Quite Alright" revue) for a collection of £1 10s. towards the expenses of the children's summer holiday; and Mr. Coster for a collection of 9s. 6d.

Miss Florrie Forde.

Miss Florrie Forde's recent success in the Isle of Man and Blackpool has only been equalled by the wonderful ovation she was accorded last week at the New Theatre, Cambridge. All records at this theatre were broken, and the choruses of her songs, "He Played the Wedding March to Me," "Turned Up," "In Between the Showers," and "Does the Spearmint Lose its Flavour?" were sung by the very appreciative audience. Even after singing four numbers Miss Forde was, at each performance, called back for an encore.

Upon her departure from the theatre on Saturday night a huge crowd gathered outside and gave three hearty cheers, saying "Come back next year." This week Miss Forde is appearing at the Palladium, Llandudno, which is her first visit to this town.

"Winners."

After a few weeks' holiday vacation this clever revue is once again on the road, and, as before, is under the able management of Mr. Chisholm Taylor.

Cabaret Show at Wembley.

A further attraction will be introduced at the Palace of Dancing, Wembley, to-morrow, when the "Nine o'Clock Follies" Cabaret will be presented by Mr. A. Thomas Davies. The company will include Marie and Billie Phelps, exhibition dancers; Wilbur Lenton, comedian; Jack Indentio, juggler; the Eight Follie Girls. The show, as the name suggests, will be put on at 9 p.m.

Norman Carroll.

Returning last week from a most successful season in South Africa, Norman Carroll resumed this week at the Hippodrome, Aston, and will be seen in town on the 29th inst. at the Chiswick Empire. On the return journey from Africa Norman was most prominent in the sports, and gained a few prizes.

Daisy Dormer.

Popular Daisy Dormer is back this week at the Hippodrome, Brighton, after only three weeks' absence.

"Pledges."

Produced in May last "Pledges," an Irish-Jewish revue, with Barney Lando in the chief comedy rôle, has been playing to fine business in town and the provinces, and the fact that the show is booked practically solid for the next six months proves that Western productions have found the public taste. Valuable support throughout the show is given by Miss Maisie Ancrum, who appeared with Barney Lando in that amusing sketch, "The Dealer," around the halls for the past year or two. Fine business with this show at Brixton last week, which returns to town on the 22nd at Watford.

Jen Latona.

Opening in South Africa recently after her triumphs in Australia, Jen Latona has again scored a big success in this country. After an absence of over twelve months, Jen expects to be home again some time in November.

Alec Regan.

Writing from Melbourne at the end of July last, Alec Regan tells us that Battling Butler will shortly conclude a twelve weeks' engagement there, and that he will resume his variety act — with Ronald Stafford—for a few weeks, prior to opening in another show, possibly in Sydney, at the end of the year. When Alec—who has made such a wonderful success down under—sails homeward he will probably return via America, as he has received offers from this country which suggests that he cannot be back here until next summer. Alec adds a line to say that Marie Kendall made a big hit upon her opening in Sydney.

Vi Norton.

At the Hippo., Nottingham, recently, Vi Norton, appearing in "The Globe Trot," was called upon at short notice to take up Miss Braymen's part as leading soprano, owing to the indisposition of the latter. Vi played this part most of the week, and was highly complimented by the management.

Newark Manager Married.

The marriage has taken place at Newark of Mr. John Wilfred Armstrong, resident manager of the Palace Theatre, Newark, and Miss Elizabeth (Cissie) Davies, elder daughter of Mrs. L. Davies, of the Robin Hood Hotel, Newark. The bridegroom was the recipient of a suit-case from the orchestra and staff of the theatre.

Malvina.

Holidaymaking in the Lake District during the past week, Malvina returns to town this week, and will be seen at the New Oxford on Monday next, when she will give an entirely new programme.

John Luxton.

The vagabond vocalist, John Luxton, who has been doing so well in the provinces recently, has just moved into a charming flat situated in the heart of theatreland.

James Hunter.

At Wood Green last week that popular raconteur James Hunter was a most welcome contributor to the programme in songs and stories, concluding with a monologue of his own. Jimmy intends to introduce a couple of new numbers shortly.

Regent Hotel, Leicester.

Quite a number of artists playing in Leicester recently have been staying at the Regent Hotel, London-road, where the management have arranged special inclusive terms of 63s. each per week, with a reduction for two or more sharing rooms. This popular rendezvous is situated within a penny car ride from the Midland Station. It has a full-sized billiard table, and tennis courts amid beautiful surroundings. The resident proprietor, Mr. Hanson, will be glad to make acquaintance with those who are coming to Leicester in the near future.

Managerial Changes.

During the past few days managerial changes have taken place on the L.T.V. Circuit. Mr. Ellis, who has been for many years at the Grand, Clapham, is transferred to Camberwell Palace; whilst Mr. Gulliver, from Poplar, takes his place. Bert Vasco goes from Camberwell to Lewisham, Mr. Baughan returns to Collins's, and Mr. McAvoy goes to Poplar.

Ivor Vintor.

A particular favourite at the Holborn last week was Ivor Vintor, who introduced a capital new number, "I Don't Like My New Mother," which promises to be a winner. This week Ivor is at the Hippo., Brighton, and next week returns to the Alhambra.

Islington Empire Sports.

In spite of the inclement weather on Sunday last, the staff of the Islington Empire spent a most enjoyable day at the annual sports. After a game of cricket—when the ladies, captained by Nell Cunningham, proved easy victors—Leslie Hogben and the Sports Committee arranged different events, and in the tug-of-war the Bachelors beat the Benedicts.

"Zip."

Looking in at the Hippodrome, Ipswich, one evening last week, we found a crowded house enjoying the show. Billy Caryll and Hilda Mundy were at the top of their form, and these favourites were getting very hearty receptions, as they have been doing all round the country. Several alterations have been made in the show, and it has been re-dressed, new scenery added, and it should have a very successful time when it plays in London in a few weeks. "Zip," which has been breaking records at many towns, is solidly booked until next May, when it will have been running for over two years. Harry Slingsby has twice had offers for the show to play a leading West End hall, but was not able to accept. "Zip" is at Aldershot this week and Kingston next.

LONDON VARIETY THEATRES.

THE COLISEUM.

There is always a novelty at the Coliseum. This week it is Elder Hearn's "Twelve Little Wonders." They are a troupe of tiny girls, who perform a series of quaintly original dances arranged by Nell Allen. In a brightly coloured scene, set in a proscenium of black velvet, they act an Early Victorian romance. Four maids in mauve crinolines and poke bonnets attract four beaux in bright blue tail-coats and wide-brimmed beavers. When they are matched, a maid in white drops a handkerchief for a beau in brown, but no sooner is the moment ripe for a kiss than all the other lovers peer in to make fun. One of the troupe appears as Jackie Coogan with a window-mender. Next they all give a display of chorus dancing that would be creditable to a grown-up troupe. A simultaneous dance is provided with a humorous ending in slow-motion. Finally, the "wonders" reproduce the "parade of the wooden soldiers." As a whole, these young dancers are entitled to their name. While watching them individually, one becomes convinced that a "star" or two of the future is to be found in their ranks. Among the other new-comers is Lily Fairney, whose sweet voice and unerring taste for the sentiments the public likes to revel in make her very agreeable. Her singing of "What'll I Do?" "The Song of the Clock," and "Down Vauxhall Way" creates so favourable an impression that she has to respond to the applause with Squire's "If I Might Come to You." Incidentally, her pianist's masterly style is worth noting. Artemus has returned with his "mirthful magic." His cabinet that makes a prying intruder disappear is as puzzling as it is amusing. Though raising high expectations by describing themselves as "America's Fastest Dancing Team," Harry and Denis du For give good reasons for their claim. The "Shadows That Talk" of Gordon Wilde provoke shouts of laughter.

Last week has left a goodly heritage to the present programme in the lawn-tennis champions, Milton Hayes and that brilliantly clever mimic, Juliet. These attractions, however, have a fourth of equal magnitude in John Birmingham's "Big Twelve"—the Hotel Cecil Dance Band. He now presents an entirely new repertoire to show how versatile are his musicians, one of whom plays in turn eight different instruments. One of the songs played is by Arthur Crocker, stage manager of the Alhambra. It wins a special burst of enthusiasm.

THE ALHAMBRA.

Anything new in the way of knockabout fun is always specially welcome. Therefore, the Alhambra management is to be warmly congratulated on discovering Ann Codee and her partner "Frankie." She is French and excitable. He is American and full of calm assurance. She tells him excitedly that she loves him; he replies, in a matter-of-fact voice, "Why not?" He promises her, in the same even tone, plenty of rough stuff; she delightedly seizes him and the chair he sits on, and almost juggles with the two. There never were two comedians who gained more from the force of contrast. Each "feeds" without sacrificing a scrap of a joke to the other.

The popularity of Herschel Henlere grows apace. After he has worked up the audience to a high pitch of excitement over his playing of old music-hall melodies, the applause is so insistent that when the numbers have been changed, it drowns the intermission music. Only the appearance of the film of the Prince of Wales's arrival at New York can quell these untimely demands. But the audience's keenness is not surprising. Alfredo, who became one of our favourites as the vagabond violinist, now reappears as the conductor of a first-rate syncopated orchestra of ten from New Prince's Cabaret. It has a wide range of tunes and well-varied methods. Thus, when they change from "Gigolette" to "What'll I Do," the French horn is replaced by a double bass, the banjo by a 'cello, and prominence given to Alfredo's dulcet violin, while for "blues" effects in "Somebody's Wrong," the muted notes of the brass change to catlike sounds.

It is good to hear Scott Sanders again, especially when the song is that firmly established favourite, "Pottering Along," and the only trouble is that we require more. Carlton, aptly described as the "world-famous" comic conjurer, is very welcome also. His deft tricks, ready wit, and pleasantly intimate manner are as attractive as ever, and his personality is, if anything, even mellower. In addition, the Three Karreys carry out their astonishing contortions, Zenga and Zenga provide "something different in dancing," and Clay Keyes juggles up to his title of the "Ace of Clubs." And there is also Marie Dainton, whose imitations of our newest as well as our oldest idols are a delight.

M. Klit-Gaarde.

After playing a long season in the No. 1 Theatres with his successful show, "The Nine o'Clock Revue," M. Klit-Gaarde is now giving the show twice nightly, and last week at the Chelsea Palace played to excellent business. A very capable cast includes Hugh Rene and Marjorie Lotinga. M. Klit-Gaarde is with one or two exceptions booked with the show till next autumn.

THE EMPIRE.

Very pleasant memories are recalled by Blanche Tomlin's return to the Empire. This, the scene of her triumphs in revue, now proves her to be well fitted for musical productions of a far more ambitious character. She plays the leading part in "Springtime," an operetta, with book and lyrics from the pen of Arthur Anderson, composed by Franz Lehàr, foremost exponent of the Viennese style of light music. In the full flood of the melody, in the richness of the orchestration, and in the sweetly sensual quality of its appeal, the music is characteristic of the man who gave us "The Merry Widow." But the texture of the score of "Springtime" is more closely woven than that of musical comedy. It is rightly called an operetta. In consequence, though it lasts less than an hour, heavy demands are made on the company, which, however, comes through the test with great credit.

Blanche Tomlin's success is specially noteworthy. She plays the part of a typist who is set to work on a poet's libretto for an operetta. Directly she touches the keys, she becomes lost in the story. In imagination she becomes the milinette, who hires a garret in Montmartre by night, which belongs to a musician in the day-time. He has fallen in love with her shoes, her garments and her scent of mimosa that lingers in the room. There is a humorous episode when his friend, a poet (to the typist's imagination he is the same as the author of the libretto), encounters the milinette's friend in the garret, and each takes the other for one of the occupants. The confusion that results brings the composer and the mimosa girl face to face for the first time. But it is time for him to go. He promises to sleep on the doormat. But she turns the hands of the clock until it strikes the hour when the room belongs to him. While they are in each other's arms, the typist awakens from her trance. The poet enters. She refuses his invitation to dinner, and goes to see whether the real composer is like the man she imagined in her dream. "Springtime!" says the poet: "It's the worst spring I've ever known." With Courtice Pounds to play the poet, George Baker (a spirited singer) the composer, and Evelyn Drewe the midinette's friend, the performance was excellent.

Frank Tinney continues to head the bill, whilst Jenny Golder, R. and W. Roberts, the Topsy Turvy Five, and Lapp and Habel also remain. Valazzi, a more recent arrival, juggles with a bicycle and walks a metal globe with a skill peculiarly his own.

CHISWICK EMPIRE.

In a prominent position on the bill at the Chiswick Empire this week are the Fays, a couple whose attractions never stale, because their talents are so varied. With light-hearted tread they run through an *olla podrida* of singing, dancing, reciting, guitar-playing, and even yodelling, to the huge delight of the audience. Another top-line attraction is Jack Hylton's Band, admittedly one of the finest purveyors of syncopated music at present making London's feet itch to dance, whilst how to dance, if you could only possibly emulate their whirlwind gyrations, is brilliantly demonstrated by Les Germaines.

There is a hearty welcome for Miss Hilda Nelson and Miss Patricia Rossborough, who present a new act. The title, "Milestones of Music," is self-explanatory, and the popular vocalist and talented pianiste are to be congratulated on an item which is as interesting as it is artistic. Three centuries are covered, the artists appearing in costume appropriate to the relative period. For the eighteenth century, Arne's "The Lass With the Delicate Air" is chosen; the nineteenth century is represented by that still popular ballad, "Cherry Ripe"; whilst the twentieth century's musical endeavour is indicated in a piano concerto and an operatic excerpt. By presenting each musical cameo panel-fashion amid artistic drapings, a most picturesque effect is obtained, the singing and playing is beautifully executed, and the whole item, in short, delightful.

Loch and Lomond, the well-known character artists, have a capital little Irish scena. Humour and pathos are cunningly blended in the little story of the stalwart lad who woos and wins the dark-eyed Irish widow, and time is found to include some of the most melodious Hibernian ballads. Afterwards Dave and Carrie give a vivacious exhibition of Scottish dancing with a wee lassie to bear them company, and it is not surprising to find that they have to yield an encore. Other items on the interesting programme are Novelli, the Italian vocalist, whose powerful singing wins many plaudits. The Burmese Chinlon Players and Hugo Darty and Partner, the Humpsti-Bumpsti Pair.

"THE MELODY BOX" REVUE.

At the Kilburn Empire.

"The Melody Box" revue, the successful première of which, at Northampton, was described in these columns last week, arrived in town at the Kilburn Empire on Monday, and was promptly voted the "goods." Mr. Tom Arnold, who presents for Thea Productions, has, as usual, given us a show which is satisfactory from every point of view. The music (as may be expected from the title) is bright and tuneful; the eye is charmed with ever-changing scenes of beauty; the dancing is neat and effective, and the humour is abundant from beginning to end.

The chief purveyor of the last-named commodity is Mr. Freddie Forbes. Magic and the black arts provide him with two of his most diverting appearances. In one he is irresistibly funny as a man inducing his friends to speak the truth in every syllable of speech, whilst in another, as a very modern "lad" transported magically to the classic shores of Ancient Greece, he has his audience in fits of merriment all the time. In these and sundry other skits Mr. Forbes gets splendid assistance from Mr. Billy Rutherford, a light comedian with a sure touch, who also has several useful numbers, including "Good Little Girls" and "I Ain't Coming Back No Mo'."

There is a whole heap of sparkling songs in "The Melody Box," and what is equally to the point, there is a bevy of clever artists to put them across. Many of the numbers—as, for instance, "Shimmy de Dee" and "Kentucky"—are entrusted to the safe keeping of Miss Elsie Bower, a vivacious singer and dancer, who also shines in many of the comedy scenes. Other songs, including "Say It With a Fan" and "Priceless Pearls," two of the most elaborate of the production numbers, are delivered in fine style by Miss Edris Coombs, who also shares a couple of melodious duets with Mr. Vernon Drake.

The mounting is throughout on a most lavish scale, including the whole of the *mise en scene* from the "Music Box" revue seen some time ago at the Palace Theatre. A scene of particular beauty is one in which the stage is wholly occupied by a huge black lace fan, from which the beauty chorus emerge, whilst the ballet dance midway in the programme is full of colour and movement.

Other artists who shine in "The Melody Box" are Miss Victoria Miller, playing any amount of parts in the various scenes; Mr. Charles King, very effective in several character parts; Miss Dorothy Neville and Mr. R. W. Willey, who dance with excellent technique; the Four Wests, a male quartette; and the Sixteen Tiller Girls. The lyrics are by Mr. Eric Little, and the music by Mr. Paul Sinclair. Finally Mr. Joe Hayman is not only responsible for the excellent book, but has also staged the show in masterly fashion.

Hilda Nelson.

In the new musical scena presented by Hilda Nelson and Patricia Rossborough at Chiswick this week, an original Forte-piano used by the eminent composer, John Christian Bach, is played by Miss Rossborough.

AU REVOIR

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To SIR OSWALD STOLL and others we wish to express our thanks and appreciation for innumerable kindnesses.

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LONDON VARIETY THEATRES.

THE NEW OXFORD.

Nora Bayes continues to be the bright, particular star in a strong and well-varied bill this week at the Oxford. Apparently the audience which can ever tire of her has yet to be discovered. She scores especially with her laughter-provoking rendering of her version of "Samson and Delilah." Marie Blanche wins great success with her cleverly-written sketch, "The Chorus Girl," and her singing of "Marcheta" was received with enthusiasm. She is very ably supported by Lionel Gadsden as the vain-glorious impresario, and by Bert Edwards in the amusing character of Jepp.

J. W. Rickaby is also greatly to the taste of the audience, and has to give three numbers, including his popular mock-Italian one. Percy Henri, with his concertina, is another popular favourite who goes very strong, while the always artistic turn given by the Gladiators finds very great favour.

The comedy Russian choristers, the Aslanoffs, the travesties of Fyne and Hurley, and the dancing of Frank and Vesta complete a fine programme.

"FRENCH FOLLIES."

At the Chelsea Palace.

The popular revue, "French Follies," continues its successful career, and at the Chelsea Palace on Monday evening met with the heartiest of receptions. It embraces clever odds and ends, beautiful stage settings, and brisk business at the hands of all concerned, and is altogether a very pleasing production. Another welcome and none too familiar feature that particularly struck us is the fact that the second half of the show—succeeding the interval—is in no way inferior to the earlier portion, the interest of the audience being fully sustained until the final fall of the curtain.

Dainty Rene Ralph and that sterling comedian, Fred Miller, are the principals, being jointly concerned in many laughable scenes, and much original business, the demure style of the clever lady named being an excellent foil to her partner's methods. The song and dance in which the two are associated, and in which Rene Ralph looks particularly chic in riding coat, breeches and boots, is one of the hits of the evening, another versatile bit of business in which Mr. Miller is chiefly concerned being that in which he appears as a pessimistic individual who, to be paradoxical, is never so happy as when he is miserable. Miss Dorothy Grace is another prominent member of the company, her pleasing voice and personality being exploited in several numbers which suit her admirably.

Mr. Tony Williams, Mr. James Britton, and Miss Millie Deane are also happily placed; and the heartiest commendation must be accorded the comely and well-drilled chorus, a furore being caused by the episode, "The March of the Wooden Soldiers."

"CHEER UP!"

At the Royal, Stratford.

After a provincial tour finishing at Swanage last week, this musical comedy-burlesque had its London début at Stratford. The different scenes have appropriate scenery, and some of them were most elaborately mounted. The dressing is very tastefully designed, and the Bing Girls are an exceptionally strong chorus and excellent dancers, while the music is tuneful and the songs well selected. Mr. Will Lindsay is a quaint comedian, and Mr. Harry Orchid and Mr. Freddie Read do excellently. Mr. Lindsay has a good number in "Don't Lean Against the Cabin Door," together with Miss Hettie Zillwood, who is a comedienne with a style all her own, and appears in a most amusing farce with Lindsay, entitled "Why Can't He Go to Work?" She also had a capital song with Mr. Freddie Read in "Fido Followed Felix." Miss Ella Greene, who possesses a charming voice, sang with effect "My Home in Pasadena," and was joined by Mr. G. Godfrey in "Why Did You Teach Me to Love?" and "Say It While Dancing," in which she was supported by the Bing Girls. Mr. Godfrey also proved himself a fine vocalist, and, opening with "Hello! I Am Looking for You," also contributed "Nirvana" and "Mother of Mine," winning great favour. Mr. Arthur Holland played the straight part of Jeremiah Briggs in a breezy manner, and his one song, "Honolulu Blues," with the lady members of the company, was most successful. Mr. B. Terry is a nimble dancer, and with Miss Doris O'Shea proved a couple of fine exponents. The final scene was well staged; a scene at the races, with the imitation of prancing ponies by the O'Shea Girls, was well done. Other members of the company included Misses Norma Raye, Patricia Fayre, and Molly Moore, all of whom gave excellent support.

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6.30 HOLBORN EMP. 9.0
CHAS. AUSTIN. ELLA SHIELDS. VERA WOOTTON. HAYMAN & FRANKLIN. SCOT GIBSON. HERBERT LEE. VAN DELFTS. LE DAIR. TERPSICHORE.

6.45 KILBURN EMPIRE 9.0
Billy Doust, by Arrangement with MURRAY & ZEITLIN, Presents "CABARET NIGHTS," Including— DOYLE & DOUST. ERIC LE FRE. MAMIE WORTH.

6.30 LEWISHAM HIP. 8.45
CHARLES GULLIVER Presents "THE FAMILY CIRCLE," Written and Produced by Norman Lee. Featuring— MARGARET HALSTAN. CHICK FARR. JOSIE FEARON. GEORGE HARRIS.

6.45 CAMBERWELL PL. 9.0
Firth Shephard, Ltd., Presents "THE HONEYMOON GIRL," Featuring— GEORGE CARNEY and BARBARA BABINGTON.

6.45 GRAND, ClaphamJ. 9.0
LONDON BAND (Under direction of EMLYN THOMAS). FYNE & HURLEY. MARJORIE FULTON. ASLANOFFS. FRED. CURRAN. BILLY SIMPSON. JOYCE & SHIELDS. CALNO TRIO. RINGLE BROS.

6.45 ROTHERHITHE HIPPO. 9.0
The East London Players (Direction, Miss Dorothy Mullord) Present "THE MAN FORGETS."

6.45 HAMMERSMITH PL. 9.0
CHAS. AUSTIN. RISTORI & PARTNER. DERRA DE MORODA. MARIE AMBROSE. HAL WRIGHT. BRUCE GREEN. CHAS. R. WHITTLE. VARDLE TRIO.

6.45 ILFORD HIPPO. 9.0
Albert de Courville's Brightest Revue— "THE WHIRLWIND." Cast Includes— HARRY WELSH. WHITMORE & LEGARD. DORIS LEE. MARIE DOUGLAS.

6.45 SHOREDITCH OLY. 9.0
THE TWO RASCALS. WHIT CUNLIFFE. CRUIKSHANK. ALEXANDER PRINCE. AUDREY KNIGHT. WILL COLLINSON. NICK MORTON. CARA MAGDA.

6.30 CROYDON EMPIRE 8.45
GEORGE MOZART Presents HIMSELF & CO. In "THE DARE DEVIL."

6.45 POPLAR HIPPO. 9.0
Company as booked.

6.45 WILLESDEN HIP. 9.0
THE WILD WEST Coy., Ltd., Presents— "THE HOLD UP," A Mexican Musical Mix Up.

6.45 ISLINGTON EMPIRE 9.0
Harry Day Presents "MIRRORS." A Revue of Reflections. Including— JIM JESSIMAN. ROBERT NEEDHAM. LILLIE BURNS.

6.45 COLLINS'S. 9.0
The North London Players (Direction, Miss Dorothy Mullord) Present "SWEENEY TODD."

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JOHN LESTER'S

HOLLYWOOD FOLLIES

An American Musical Burlesque. Three Weeks Old and Breaking Records!

PRODUCED GRAND, HANLEY, AUG. 18, THE POTTERIES AFFIRM.

STAFFORDSHIRE SENTINEL

After the success which attended John Lester's "Round Up," one expected much from his new burlesque, "Hollywood Follies," which is being produced this week at the Grand Theatre, Hanley. There can be few who were disappointed on Monday evening, for there is a peculiar attraction about the show, and the audience showed their approval in a very definite way before the final curtain fell.

Of course, Harry and Burton Lester are the mainstays, and, if that be possible, they have improved since "The Round Up." Certain it is that "Hollywood Follies" gives both of them more opportunity to show their versatility. Comedians, as such, are frequently met with, many of whom have good claims to high rank, and acrobatic comedians are also to be found, though in less numbers than mere laughter-raisers. But it is rather exceptional to encounter two comedians who can lay a legitimate claim to being acrobats and musicians. . . . . The first half of the production consists of a burlesque on what the Yankee has been pleased to call "shooting a movie." Of course, we could not do without the rich Yiddish film producer, and this part is filled in a characteristic manner by the American burlesque comedian, Phil Peters. . . . . The second part of the programme is opened by the Georgia Jubilee Singers with a series of "Songs of Slavery Days," which include harmonious part-songs and quaint spirituals such as only the "Darkies" can sing in true fashion. It is really one of the most enjoyable items of the evening and provides a welcome rest from a succession of highly humorous turns which constitute the first half. Quite a novelty is introduced in the shape of a "Film Face Competition," in which members of the audience are asked to take part. By a special contrivance persons' faces are thrown on to a screen in full view of the audience. . . . . Vic Hagan, with the assistance of the "Ten War Babies," gives an American topical, "California, Here I Come," and later provides another novel turn with "Gramophone Blues." Gladys Neville also scores with "School Time," but one of the cleverest items of the evening is an acrobatic and dancing interlude provided by the War Babies, including the Pyke Sisters (Lillie and Bessie). . . . . Later in the evening the War Babies are responsible for a prettily executed Naval Drill and an exhibition of Rapid Fire Semaphoring. With the company John Lester has at the present time "Hollywood Follies" should run his previous production very close in the race for success.

HIPPODROME, DUBLIN, AUG. 25, THE FREE STATE CONFIRMS.

DUBLIN EVENING MAIL

The Cowboy Syncopators are a big feature of "Hollywood Follies" at the Royal this week, but there are other features as well. We are greatly pleased, for instance, with the 8 English dancers and the 10 "War Babies." The terpsichorean art of both Troupes is something great. The "War Babies" are also clever acrobats, and later give a display of semaphore signalling of which any army school might be proud. Another outstanding feature is the "Georgia Jubilee Singers" in "Songs of Slavery." They are coloured folk and their unaccompanied part-singing brought before one a picture of what the lot of the native was before their emancipation. . . . . And what shall we say of the studio scenes? We are supposed to be transplanted to the famous Hollywood, in California, but instead of serious movie stuff we are treated to burlesque. It is here that Harry and Burton Lester, the comedians, get their chance, and come out on top. Harry Lester's peculiar American style has a lot of glamour about it, and we enjoyed his stunts. Phil Peters is good in a different way. . . . . There is a competition being run for the best screen face in Dublin. Enlarged ten times, the faces of the competitors are projected in the limelight, and they are asked to express love, fear, hate, etc. It turns out very amusing. . . . . We come back to the Syncopators, who wind up the show. We doubt if there is anything just like them; they have an individualistic touch, a character distinctive as an ensemble. They are the best syncopators we have heard since Paul Whiteman's Band, which unfortunately has not yet been seen in Dublin.

DUBLIN EVENING TELEGRAPH

"Hollywood Follies," which John Lester presents at the Theatre Royal Hippodrome this week, is one of the brightest things seen here for some time past. A musical burlesque on movies and film production, the piece presents plenty of scope for amusement and original entertainment. Both are offered in full measure, and there is much merriment and rollicking laughter evoked by the witticisms and burlesque acting of Harry and Burton Lester, who live up to their title of "Personality Boys." The fun is fast and furious while they are on the stage. In most of their situations they are assisted by Phil Peters, whose American character delineations are exceedingly clever, as are also the efforts of Vic Hagan and Gladys Neville. . . . A strong feature of this production is the performance of the "Ten War Babies," including the Pyke Sisters, who are seen in some wonderfully clever acrobatic dancing, naval drill, and rapid fire semaphoring. . . . "The Georgia Jubilee Singers," in "Songs of Slavery Days," are a talented octette who sing a number of nicely harmonised numbers. . . . The ten Cowboy Syncopators add the crowning touch to a great night's entertainment. . . . A novel competition is conducted at each performance, when members of the audience are invited to come on the stage and have their pictures reproduced on the screen, but enlarged about 15 or 20 times as in the cinema feature "close-up." The efforts of many of the candidates last night created great amusement.

HIPPODROME, BELFAST, SEPT. 1, BELFAST AGREES!

BELFAST NORTHERN WHIG

Harry and Burton Lester as leaders in a musical entertainment of the revue, or many-act sketch order, are even better in this production than in their huge success, "The Round Up." The comedy for the greater part is shared by the couple, who also introduce good singing and dancing and musical specialities, and in connection with the latter nothing beats the act given by their Cowboy Band of Syncopators in all the latest musical numbers. . . . . The famous "Georgia Jubilee Singers," in "Songs of Slavery Days," is another of the specialities which last night had a tremendous reception; other good "follies" are the "Ten War Babies" and the 8 English Dancers. . . . . The cast of principal artistes supporting the two Lesters includes Phil Peters, Vic Hagan, Edna Oram, Peter Farley, Gladys Neville, Percy Hampton, Dan Polo, and several others, the presence of all of whom in a Lester production speaks volumes for their abilities. There are 14 scenes in the two hours entertainment, which is certainly one of the best shows ever produced at the Hippodrome.

BELFAST TELEGRAPH

Not only is the "Hollywood Follies," the title of a sparkling American burlesque which holds sway at the Hippodrome this week, the brightest and the gayest show seen there for many a day, but it is also the funniest. Originality is the key-note of the production, which centres round Hollywood where films are made. There are no fewer than 14 scenes—all of them skits on the home of movies—and in these the really attractive stage effects are eclipsed by the fun and frivolity which made laughter loud and long. Harry and Burton Lester are the merry men of the show, and while they occupied the boards the fun was fast and furious. Their antics as the amateurish film actors made the house rock with laughter, while their dialogues were convulsing. Indeed this versatile pair who are accomplished musicians and songsters of merit, contribute greatly to the success and enjoyment of the entertainment. Between the scenes, in all of which there is plenty of light and colour, there are several attractive side-shows. "The War Babies"—eight daintily-dressed little girls with costumes galore—gave a graceful display, while Lillie and Bessie Pyke, the leaders of the talented troupe, justly deserve the title of juvenile wonders for their astonishing acrobatic display. "The Georgia Jubilee Singers," whose appearance added to the interest, gave plantation melodies and old folk-songs of slavery days excellently. Even yet the list of attractions is not complete, for the 10 Cowboy Syncopators were a treat in themselves. The device of discovering film faces added to the novelty, and the grimaces of some of the would-be film "stars" greatly amused. . . . . A great Show!

BELFAST NEWS

The fame of the "Hollywood Follies," a new American musical burlesque produced by that very clever and original American impresario, Mr. John Lester, preceded its presentation in Belfast, with the result that even standing room was at a premium at the Royal Hippodrome last evening. People went expecting a real live entertainment—something out of the usual run of revues and variety shows, something with a punch behind it, as the Americans say, and we do not think that anyone was disappointed. Certainly the rounds of applause that greeted every item indicated that the audience were thoroughly enjoying themselves. . . . In and out through the whole thing move the brothers, Harry and Burton Lester, a versatile pair who seem to be capable of doing everything in the entertainment line. They are first and foremost excellent comedians, but they are also very passable musicians, and in songs, dances and monologues they are equally successful. In the comedy work they are assisted by Phil Peters, an American character comedian, and Dan Polo, both of whom contribute largely to the hilarity of the situations. Then some very dainty dancing is introduced by the eight English Dancers and the "Ten War Babies," a party of very accomplished little girls, who also give an impression of well-known drills as used in the Navy, including Swedish exercises and correct semaphoring. With the company are the ten Cowboy Syncopators, who created such a favourable impression on their previous visit. "The Georgia Jubilee Singers," from South America, give a very pleasing rendering of a few of the old negro "Spirituals" and plantation melodies, reminiscent of slavery days. Little Lillie and Bessie Pyke introduce very neat acrobatic turns in connection with some of the dancing ensembles. The whole entertainment moves rapidly, and is full of interest from beginning to end. . . . . A novel competition, "Have You a Film Face?" evoked lots of laughter.

At each of the above Halls *the takings were from £35 to £225 UP on the wonderful record left by the 'Round-Up.'*

INCOMPARABLE CAST :—

HARRY & BURTON LESTER
TWO VERSATILE PERSONALITIES

As they appear in Hollywood Follies.

PHIL PETERS,
An Original "Potash and Perlmutter" Comedian.

GLADYS NEVILLE,
The "Peter Pan" of the Halls.

VIC HAGAN,
An American "Juvenile Lead."

LILLIE and BESSIE PYKE,
Unequalled Child Wonders.

EDNA ORAM,
An Auburn Haired Beauty with Talent.

DAN POLO,
A New Low Comic of Parts.

First Tour of England—The Famous
GEORGIA JUBILEE SINGERS
In "Songs of Slavery." A Vocal Sensation.

JOHN LESTER'S
TEN "WAR BABIES."
An Absolutely New Ensemble.

First Time on any Stage.
"FILM FACE" COMPETITION.
Novel, Timely, Interesting.

EIGHT ENGLISH DANCERS.
The Pick of Trained English Dancing Girls.

10 COWBOY SYNCOPATORS.
The Most Successful Touring Band Ever Organised.

Make no mistake, Brethren. "HOLLYWOOD FOLLIES"—with HARRY and BURTON LESTER—is the strongest pay-box draw we ever produced, and all records held by "The Round Up" will go by the board.

SEE IT AT LEEDS EMPIRE, SEPT. 15

John Lester's Agency, Suite 7b, 26, CHARING CROSS ROAD, W.C.2
Telephone: GERRARD 3966. Telegrams: "JOLESTER, WESTRAND, LONDON."

NEXT WEEK'S CALLS.

MONDAY, SEPTEMBER 15, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 6 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

BARNSTAPLE THEATRE ROYAL.—"Brown Sugar," Sept. 15, 16, and 17. "A Week-End." Sept. 18, 19, and 20.

GUERNSEY ST. JULIAN'S.—"Eliza Comes to Stay," Sept. 15 and 16.

ILFRACOMBE ALEXANDRA HALL.—"A Week-End," Sept. 15, 16, and 17. "Brown Sugar," Sept. 18, 19, and 20.

JERSEY ALHAMBRA.—Bern and Cissie Silver.

JERSEY OPERA HOUSE.—"At Mrs. Beam's."

SALISBURY PALACE.—"The Belle of New York."

WEYMOUTH JUBILEE HALL.—"Fifty-Fifty."

YEOVIL PALACE.—"Eliza Comes to Stay," Sept. 18, 19, and 20.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Scott and Morgan.

HAMILTON HIPPODROME (rehearsal, 1).—Fred D. Neilson presents "Unemployed."

IPSWICH HIPPODROME (rehearsal, 11.30).—Harry Russell presents "Laughs and Ladies."

IPSWICH LYCEUM THEATRE.—"A Woman of Paris."

NORWICH HIPPODROME (rehearsal, 2).—Ida Crispi presents "Rattles."

NORWICH THEATRE ROYAL.—The O'Mara Opera Co.

PAISLEY RINK PALACE (rehearsal, 12).—Chas. Ancaster, Jack and Kitty Noyes.

PAISLEY THEATRE (rehearsal, 12).—Dick Ray presents "Evening News."

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. Joe O'Gorman presents "Round the Town" revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Ernest and Entertainer, pictures, Barrett and Clark.

BURY HIPPODROME.—The Broadhead Dramatic Co. present "The Unwanted Child."

ECCLES CROWN THEATRE.—The Broadhead Dramatic Co. present "Sapho."

LIVERPOOL PAVILION THEATRE.—Gillin, Carthy Bros., Chas. Falla, 5 Victorias, Ernie Ream, Chas. Thomas Trio, and company as booked.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

MANCHESTER HULME HIPPODROME.—Sammy Shields, Bert Terrell, May Levey, Wm. Holland's "Ice-Skating Rendezvous," Gillin and Borgstrom, 3 Athos, and company as booked.

MANCHESTER JUNCTION THEATRE.—Dancing Durhams, pictures, Adkin and company.

MANCHESTER KING'S THEATRE.—The Hanaway Bros. present "Oh! I" revue.

MANCHESTER METROPOLE THEATRE.—Mr. Wm. De Lacy presents "His Lucky Wife."

MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "Sorrows of Satan."

MANCHESTER QUEEN'S PARK HIPPODROME.—The Creations Productions present "Creations" revue.

MORECAMBE WINTER GARDENS.—Mr. Harry Firth presents "Oh! Dolly" revue, Lune and Shaw, Ten Loonies, Nora and Barney Moore, Rich Taylor, pictures. (Rehearsal, 11, matinée, 2.)

PRESTON PALACE THEATRE.—Picture entertainment.

PRESTON ROYAL HIPPODROME.—Leah Victoria, George Formby, junr., Percy Honri, Ted Waite, The Vanwycks, 3 Equals, Irene and Hearn.

SALFORD ROYAL HIPPODROME.—Norman Fields and Nita Moore, pictures, and company as booked.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Wal Langtry, Jose Gallimore, Wallie Durkin, Astor and Astoria, James Cheetham, Two Le Bergs, The Surprise Quartette.

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Dick Ray's revue "Kick-Off."

LONDON SYNDICATE HALLS.

(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)

BLACKBURN.—Four Christies, Wyn Gladwyn, Happy Lilian Lee, Two Babs, Jack and Emily, Edgar Beynon, Ethel Hook.

BRADFORD.—Ray Bros.' "The Side Show."

BURNLEY.—Three Ernests, Mullaney Bros., Polly Meadows, De Biere, Eight Moss Girls, Cycling Brocks.

CARLISLE.—Arthur Bradford's "On the Run."

HALIFAX.—George Sax's "Going Some."

HUDDERSFIELD.—Randolph Sutton's "Spare Parts."

LEICESTER.—Company as booked.

SOUTHAMPTON.—British Vaudeville Productions' "Bonk."

WARRINGTON.—Imperial Productions' "Parish Relief."

NORTHERN THEATRES CO., LTD.

BLACKBURN ROYAL.—The musical fantasy, "Omar Khayyam."

BURY ROYAL.—Albert de Courville's "The Rainbow."

DEWSBURY ROYAL.—Radiana Percy Val, Mary Briggs, Tom Taylor, Liliana Ladies, Rejane and Betty, and J. P. Ling.

HALIFAX GRAND.—"Some Cocktail."

HALIFAX ROYAL.—"The Lilies of the Field."

HUDDERSFIELD HIPPODROME.—"Simple Simon's Baby."

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE.—Pictures.

ROCHDALE ROYAL.—"An Interrupted Honeymoon."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—The Doves, Smarte and Goode, The Californian Poppies, Herschel Henlere, Naughton and Gold, Tom Clare, Daisy Wood.

BIRMINGHAM GRAND (rehearsal, 1).—Herbert Darnley presents "Joan all Alone." Cast includes Fred Kitchen and Daisy James.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Tom Arnold presents "Seeing Life." Cast includes Edwin Lawrence and Jane Ayr.

CARDIFF EMPIRE (rehearsal, 1).—Eddie Gray, The Gladiators, Sybil Vane, St. Juste and Higgins, Harry Herbert, Jay Whidden, Mona Vivian.

EDINBURGH EMPIRE (rehearsal, 12).—Harry Moore, Marie Ellerslie, Dorothy Ward, Shaun Glenville, Florrie Forde, May Henderson, Wood and Zola.

FINSBURY PARK EMPIRE (rehearsal, 1).—Olga Zita, Dirk and Anton, Dolly Elsworthy, The Versatile Three, Ernie Mayne, Gertie Gitana, Chris. Richards.

GATESHEAD EMPIRE (rehearsal, 1).—"The Bat."

GLASGOW ALHAMBRA (rehearsal, 11).—Eille Norwood and Co. in "The Return of Sherlock Holmes."

GLASGOW COLISEUM (rehearsal, 11).—"Down to the Sea in Ships."

GLASGOW EMPIRE (rehearsal, 11).—Revill and Syd, Johnny Clark and Co., Coram, Violet Essex, Tucker, Jack Lane, The Two Bells.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Herbert Clayton and Jack Waller present "Tilly." Cast includes Maudie Dunham and Arnold Richardson.

HULL PALACE (rehearsal, 1).—T. Elder Hearn presents "Rumours of 1924." Cast includes Gus. Chevalier.

LEEDS EMPIRE (rehearsal, 1).—John Lester presents "Hollywood Follies." Cast includes Harry and Burton Lester.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Surprise Variety Show of the Year, including "Jocko" (the performing crow), Billy Bennett, Owen McGiveney, Dotson, Daisy Griff, Phil Rallis Duo, Leggy and Lena Chisholm, "The Wager."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—The Robert Evett production, José Collins in "Our Nell."

NEWCASTLE EMPIRE (rehearsal, 1).—Evans and Perez, Frank Benson, Jennie Benson, Nixon Grey, Frank and Vesta, Willie Rolls, Zetta Mor.

NEW CROSS EMPIRE (rehearsal, 1).—Macdonald and Young present "Maid of the Mountains."

NEWPORT EMPIRE (rehearsal, 1).—Perrier Productions present "Pops." Cast includes Johnson and Bert, Ethel Erskine, and Neville Delmar.

NOTTINGHAM EMPIRE (rehearsal, 1).—Tom Arnold presents "Love and Laughter." Cast includes George Jackley and Mamie Soutter.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Chappell and Co., Ltd., present "Lilac Time."

PRESTON EMPIRE (rehearsal, 11).—Wilfred Shine in "The Optimist."

SALFORD PALACE THEATRE (rehearsal, 10.30).—"On the Panel."

SHEFFIELD EMPIRE (rehearsal, 1).—Jack Joyce's "Circus."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Visions."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Our Liz."

STRATFORD EMPIRE (rehearsal, 1).—Harry Norris presents "Ring In." Cast includes Barry Lupino, Mark Lupino, Osborne and Perryer, Rebla.

SUNDERLAND EMPIRE (rehearsal, 1).—"The Gipsy Princess."

SWANSEA EMPIRE (rehearsal, 2).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.

VICTORIA PALACE (rehearsal, 11.30).—"Our Cabaret," Ann Codee and Frank Orth, "Our Palace Girls," Rolf Slater, Ryan and Burke, Edward Victor and Assistant, Irene Ford.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, and Mona Magnet.

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Co-Optimists."

BRIGHTON HIPPODROME (rehearsal, 12).—"Vanities."

LEEDS HIPPODROME (rehearsal, 12).—"The Times."

LIVERPOOL HIPPODROME (rehearsal, 12).—"A Week in a Night."

NEWCASTLE HIPPODROME (rehearsal, 12).—"22 Carat."

PARIS ALHAMBRA.—Period commencing Sept. 19, 1924.—Geaiks and Geaiks, Henriette de Serris, Jackson's 12 English Dancers, The Westwoods, Naeas and Sigrid, Jerez and Ford, Agar and Young, Jean Kelleh, Troupe Karrey, Flying Winskills, Petit Maryl, M. Regor, Cole de Losse, Nicolas Guerra.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Puppets."

SHEFFIELD HIPPODROME (rehearsal, 12).—Scot Argyll, Imperial Trio, Foy and Fey, Les Augustines, Halma, Harry Taft, Clarice Mayne, A. C. Astor.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Little Nellie Kelly."

SOUTHEND HIPPODROME (rehearsal, 12).—"Around the World."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Globe Trot."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 10).—Maskelynes, Ltd., present "Hey Presto."

ASTON HIPPODROME (rehearsal, 12).—"What Ho!"

AYR PAVILION THEATRE (rehearsal, 1).—"Scandals of 1924."

BATH PALACE.—"Hullo! Wembley" revue.

BOURNEMOUTH "WESTOVER."—Miss Jeane Paule and Robert Anthony.

COVENTRY HIPPODROME (rehearsal, 1).—Lilly Morris, Dean and Clifton, Norman Carrol, Sam Linfield and Co., Graham and Watty, Syd Still, "Statues that Talk."

DERBY HIPPODROME.—"Mam'selle Kiki."

EALING PALLADIUM (rehearsal, 12).—Nina and Nora, Adrienna Peel.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Jazzland" revue.

EDMONTON EMPIRE (rehearsal, 12).—Clara Coverdale's "Ten to One On."

EXETER HIPPODROME.—Will Fyffe, Talbot and Clare, George Rymer, The Vestys, Ena Foy, Lewis Davenport & Co.

GLASGOW PAVILION.—Ernie Lotinga presents "House Full."

GREAT YARMOUTH HIPPODROME.—Sadie Bennett's Bathing Belles, Austin and Austin, Mme. Cooke, Tweedle and Haughty, George Batty, Hubert Cooke's Comedy Mule, Bale Troupe, Mlle. Florentine, "Scotchman," Chic Chic Chic, "Gudzow," The Riding Mechanic.

(Continued at foot of col. 3.)

KEITH PROWSE & CO., LTD.,
FOR THE BEST
BANDS, ENTERTAINERS, VOCALISTS, INSTRUMENTALISTS,
FOR EVERY OCCASION.
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NEW BOND STREET, W.

COMMUNICATIONS with regard to the GLASGOW ALHAMBRA should be addressed to—H. M. TENNANT, Booking Manager, MOSS' EMPIRES, CRANBOURN MANSIONS, W.C.2.

THE CO-OPTIMISTS.

At the Palace.

Whose is the directive mind behind the Co-Optimists? Or are their programmes, like "Punch," arranged at a round-table conference? Whoever it is has a real genius not only for gauging the public taste, but for getting the full entertaining value out of every member of the company. Despite the fact that members of the old company who seemed irreplaceable have left, the new programme, presented at the Palace on Tuesday of last week, is better than ever. The secret probably lies in the fact that each Co-Optimist—original member or newcomer—has, at some pains, been fitted with the right material. In four years the Co-Ops. have built up a sort of traditional programme; we have been taught to expect certain standard items. There must be a "patriotic" number from Gilbert Childs; a song about the sea from Stanley Holloway, or someone else in the company with a good voice; a spoof spectacular scene; a neat little dancing flirtation for a pair of the nimble-footed members; and Melville Gideon must croon some very sentimental ballads at the piano. Something about golf is essential; at least a couple of musical medleys are expected; a touch of burlesque that is not too heavily laboured; and, of course, a running round to give them a chance of jeering at each other. All these things, with genial Dave Burnaby as a cheerful go-between, the company and the audience must make up a Co-Optimist programme.

Once more we get it—wittier, brighter and cheerier than before. Gilbert Childs' "Britain for the British" lives up splendidly to the standard of its pseudo-patriotic predecessors, and Stanley Holloway not only has a sturdy sea-song but a most delightful Yorkshire dialect number in "I Thowt." The spectacular scena is a great joke with an Icelandic background of snow and ice, and the whole company wearing tennis rackets for snowshoes. Anita Elson, who takes Phyllis Monkman's place and had a great reception on the opening night, and Austin Melford flirt deliciously with their voices and their feet in a charming number called "You Do as I Do," and Melville Gideon, who is the musical genius of the company, catches the house in a sentimental mood with "I Want Somebody" and "Leave a Lot of Time for Love" songs. His piano playing is also keenly enjoyed.

The concerted items are so good that they seem to put all the previous ones in the shade. "Operatic Motoring," an exceedingly wittily-written burlesque of popular songs, such as "No Roads in All the World as Bad as These," "I Love a Chassis," "Take a Pair of Sparking Plugs," "Any Lorry," and "Yes, We Have no Hispanos" is one of the most amusing medleys ever put on the boards. "The Dancing Melodrama" is almost as good, and these and the excellent "Sports" song, in which most of the male Co-Optimists turn out at very short notice "disguised" as various well-known Sportsmen, and the hilarious burlesque of the Hoffman Girls are taken with great spirit by the company.

For sheer artistry, however, perhaps the best thing in the programme is the scene written for Hermione Baddeley and Gilbert Childs. It is called "Missing the 'Bus," and is a perfectly-acted study of a drab, down-at-heel little woman and her rather more flamboyant husband, who indulge in a volley of recrimination whilst waiting for the 'bus that never comes. It is a remarkably faithful piece of acting that is not without its poignant moments, although the comic dance with its stiff postures that followed had the desired effect of restoring the item to the temper of the rest of the show.

"The Long and the Short of It" is an attempt to cure verbosity on the stage wherein Anita Elson, looking attractively prim and mid-Victorian; Austin Melford, as a precocious schoolboy; Davy Burnaby and Gilbert Childs show very ingeniously that a story can be told by the use of vowels only. "Crinoline Gown" is probably the most pretentious thing ever put on by the Co-Optimists, although compared with the average revue spectacle it is very simple in its setting. Melville Gideon sings a charming little song, and the choruses are prettily pictured in a frame at the back of the stage. Still to be mentioned are "Puggie," a good number for Austin Melford, and a really tuneful duet for these delightful vocalists Doris Bentley and Neta Underwood.

The whole show has the air of joyous spontaneity that can only come from artists who have good stuff to give and who enjoy giving it. The reception on the opening night was most enthusiastic.

(Continued from col. 2.)

KEIGHLEY HIPPODROME (rehearsal, 12).—"Episodes" revue, featuring Jackson Owen.

KINGSTON EMPIRE (rehearsal, 12.45).—Capt. H. Slingsby presents "Zip."

LONDON SHOREDITCH.—Arthur Rigby's production, "Below Plimsoll." Ernie Agassaw and Evelyn Brewster, Nine King Girls, Harry Layton, Arley and 9. Howard Bellman, Shanghai Three, Lily Eyton, Hall and Dacey, Tom E. Dear.

MORECAMBE TOWER (rehearsal, 10.30).—"Ideas."

NORTHAMPTON NEW.—"Battling Butler."

NOTTING HILL GATE CORONET THEATRE (rehearsal, 12).—Sisters Vee, Jimmy Green.

PENGE EMPIRE (rehearsal, 12).—"Dancing Time."

POPLAR QUEEN'S (rehearsal, 12).—Six Bros. Luck revue. "Forbidden Fruit."

READING PALACE THEATRE.—"French Follies."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Loch and Lomond, Verme, and pictures.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue, "The Real Stuff."

STARS FOR AUSTRALIA.

Pictures taken on board the s.s. Euripedes en route to Australia. The group includes Marie Kendall, Alice Lloyd, Rosie Lloyd, Jennie Keyworth, Queenie Dell and Anne Louise.

"LOVE AND LAUGHTER."

At Shoreditch Olympia.

At Shoreditch Olympia the revue, "Love and Laughter," is the attraction. The scenes at the Proudfoot Stores, a Mayfair flat, and the gardens of Peppercorn Hall are all excellently staged and devised. The music, by Robert Eckersley, is tuneful and bright. Vincent Lawson, as Col. Proudfoot, proprietor of the stores, is a capital character-actor, who enters thoroughly into the spirit of the piece, and is a great success all the time. George Jackley, as Ernest McAllister, general factotum, is very funny throughout, and when he comes into a peerage and has money to burn he makes things hum with a vengeance. Miss Mamie Soutter, as Mary, maid-of-all-work, is the essence of quaint comicality, and her natural, unforced humour is a great asset to the revue. Her "Cinderella" ditty and dance is capital, and "Why Do Girls Leave Home?" is delivered with point and emphasis. Harold Clemence is full of go, and sings a good song. Harold Farrer and Elsie Coram are a pair of sweet-voiced lovers. The Lawrence Tiller Troupe and the Premier Quartette do excellent service in the dancing and singing line.

"THE HONEYMOON GIRL."

At the Islington Empire.

Firth Shephard, Ltd., whose production of "The Honeymoon Girl" reached the Islington Empire on Monday, are to be congratulated on a bright, clean show, replete with good music and some excellent comedy. The story of proposals that get hopelessly mixed up, in which a general, his son, an old maid, the son's sweetheart, and a dancer are concerned, keeps the fun fast and furious. There are some capital musical numbers, concerteds, duets and solos, and the production by Mr. Fred Farren is an excellent one.

Mr. George Carney heads the cast as Mumps, the hotel "boots," and the popular comedian has never been seen to better advantage. His opening number, of a topical nature, was very well rendered. Miss Barbara Babington makes a delightful Cherie; she puts in some clever acting, and her performance is full of charm. Her great number, "When Love Dies," in Scene 2, she renders exquisitely. Mr. Geoffrey Startin scores as Leoni; he looks the part and sings capitally in the various numbers allotted to him. Miss Cecilia Marion is a fascinating Dulcinea. Comedy character studies come from Mr. Billy Rex as General Zonzo, and Miss Doris Thomson as Mdme. Castellano, and both are cleverly done. Mr. Peter Wilfred as the manager, and the Misses Mabel Dark and May Daysh as Mariette and Vivette, as well as the chorus of officers and honeymoon girls complete the excellent cast.

PERCY HONRI
"A CONCERT-IN-A TURN."
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VACANT—OCT. 6.—Production, Panto., or Single Act
BETTY CRAVEN
In Broad Comedy Songs and Patter.
c/o "FANFARE," PIER HILL PAVILION, SOUTHEND.
Resident season.

"THE TRUTH AT LAST."

Charles Hawtrey's Autobiography.

In Charles Hawtrey's autobiography, "The Truth at Last" (Thornton Butterworth, 21s. net), we have one of the frankest collections of reminiscences published for years. Here we are given an idea of theatrical life with its ups and downs, the good-fellowship on the one hand, and the intense, bitter disappointments on the other, and (perhaps because Hawtrey was a keen racing man) how the whole is ruled over by the little god Luck. Take the production of "The Private Secretary." This was Hawtrey's greatest success, by which he made a fortune and set the seal on his career as a manager. How this play was nearly his greatest failure and was saved at the last minute makes one of the most thrilling stories in stage history.

He just drifted on to the stage. His father, as is well known, was a master at Eton, and Charles' principal interest in life (and it remained his passion until the end) was horse-racing. At an early age at school he made a "book," and (needless to say) a profit, on the Derby, and the bulk of his pocket money came from backing horses. In later years it came as something of a shock to find that his father shared his enthusiasm for the turf. He would have gone into the Army if his family could have induced him to rise early enough to go to his coach, and there was a danger at one time in his career that he would become a respectable solicitor. Fortunately for the world, the senior partner wore a black velvet collar to his frock coat, to which Charles took a violent dislike, and, although his fees had been paid, he went off to Ascot and failed to turn up at the office again. So, apparently, there only remained the stage. Without any training, except a few lessons from his first stage manager in the rudiments of gesture, he became, as Mr. Somerset Maugham says in his admirable introduction, "the most finished comedian of his generation." Most judges will agree with Mr. Maugham and will like to follow the great actor in his own story of his career and refresh their memories of his superbly comic performance in "Inconstant George," "The Man from Blankleys," "Anthony in Wonderland," and as Horace in "A Message from Mars."

The book is excellently written and is full of delightful stories, both of the stage and the turf. One of the best shows his popularity even with the highest in the land, for, following a Command Performance, Queen Alexandra, to his great amusement, said when he left: "Good-night—dear old Charlie." There is a rollicking account of his adventures touring America, and the fun he managed to extract from the most trying of situations. He was always on the verge of bankruptcy, and there is an amusing note of advice at the end of the book to actors who find it difficult to pay their income tax. He discovered that one could wipe out the arrears by going to prison, and was disappointed when the official refused to take him off to Brixton on the spot.

Charles Hawtrey loved life. It is all so evident from his autobiography. The coups that came off and those that didn't; the plays that succeeded and the equally good ones that for inexplicable reasons failed were his life and breath. It was all part of the great gamble. He was the soul of good nature, as is clear from his friendships and some of the incidents in the book. When a seedy-looking gentleman took to waylaying him for coppers each evening at the stage door, Hawtrey solved the difficulty by giving him a post as messenger—a sinecure—and pensioning him for life. He would have been the despair of modern social economists! He was responsible for many useful reforms in the theatre, and some of his earlier advertising (in which he was assisted by his brother) was well in advance of the time. Writing of "Jane," he refers to the fact that "The Era" criticised some of the lines. This caused a brisk controversy in the papers and proved an excellent advertisement for the play.

Mr. Maugham (who has edited the whole book) takes up the story where Sir Charles Hawtrey left it just before his last illness. In a few pages he has sketched in the remaining few months, and very beautifully refers to some verses which were his great encouragement before the end came in July, 1923. There are some fine tributes from various of his friends, but we doubt if any actor has had a finer epitaph than Mr. Maugham's own tribute: "He enjoyed himself and he gave enjoyment to others."

PAVLOVA.

At Covent Garden.

Pavlova, the incomparable, had a wonderful reception at Covent Garden Theatre on Monday, when "all the world" and his wife were present to welcome her back to London after her American tour. To see her once more in the exquisite "swan" dance alone makes us realise how much of beauty is lost when she is away. This dance is probably Pavlova's greatest achievement, and one of the richest pieces of pure artistry of our time. The grace and poetry, and the superb technique, are as wonderful as ever; and the appeal of this perfect dancer is as great as ever it was.

The principal event of the evening, however, is a new ballet, "Don Quixote," never before seen in London. The music is by Ludwig Minkus, and the arrangement is in two acts preceded by a prologue. Pavlova is first seen as the daughter of the innkeeper, and later on as Dulcinea. She dances through Don Quixote's dream. Throughout the ballet there are a number of old Spanish dances, many of which Pavlova collected on her recent visit to Spain. M. Novikoff, M. Domoslavski (who appeared well as the Knight), M. Markovski, Mdlle. Sophie Fedorova and Mdlle. Butsova give excellent support.

Various "divertissement" follow, and the programme also includes a Spanish ballet, in which Pavlova gave a representation of the national dance as it was danced 400 years ago. At the end the floor of the stage was covered with flowers, a delightful tribute to one of the world's greatest dancers.

"SIGN ON."

At Watford.

"Sign On," a musical mixture in 10 scenes and a prologue, is being presented here this week, and is proving a great attraction, no doubt in a great measure due to the presence in the cast of those versatile and popular artists, King and Benson. There are several extremely amusing episodes, the skit on the Labour Exchange and the Unemployed Band especially creating roars of laughter. In addition to King and Benson, there are several other clever artists in the company, Paul Thomson, Bert Rex and Gordon being prominent in a number of original and mirth-provoking scenes. They fill a number of parts with great success. Olga Phillips and Sadie Forester, with the assistance of a smart and well-balanced chorus, who sing equally as well as they dance, score immensely in their song-scenas. It is certainly a bright and cheery production, splendidly staged and dressed.

Photo Reproductions.

We have just seen specimens of photo reproductions which are made in London and surpass many produced elsewhere, both in regard to quality and price. Delivery is guaranteed in five to seven days, and Mr. Davis, of 59, Hanley-road, will be glad to forward specimens and prices.

Alfredo.

At the Alhambra this week Alfredo, with his famous band, concludes a brief but very successful tour on the Stoll circuit, and next Monday returns to the New Princes' Cabaret for another season. It is quite possible that Alfredo will revert to the halls again at the earliest opportunity, as demands for the band have been made from many quarters.

Hippodrome, Accrington.

Recently, at the Hippodrome, Accrington, the Sydney Productions, in "There You Are, Then," drew capacity houses, and on the Friday evening a carnival was held, when many hundreds were unable to obtain admission. Scores of rattles, trumpets, paper caps, balloons and streamers were distributed amongst the audience, and much hilarity was created. Many capital attractions have been booked for the winter at his popular house.

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ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ANDERSON, J. GRANT, REP. CO.—Hippo., Burslem (season).
ARCHIE.—Sept. 8, O.H., Harrogate; 15, Grand, Blackpool.
ARE YOU A MASON?—Sept. 8, Hunstanton.
AROUND THE WORLD.—Sept. 8, Pavilion, Glasgow; 15, Hippo., Leeds.
A WEEK-END.—Sept. 8, Minehead (3), Teignmouth (3); 15, Ilfracombe (3), Barnstaple (3).
BACHELOR HUSBANDS.—Sept. 8, Royal, Leeds; 15, Hippo., Darlington.
BAT, THE.—Sept. 8, Empire, West Hartlepool; 15, Empire, Gateshead.
BATTLING BUTLER.—Sept. 8, Oldham; 15, Northampton.
BAYNTON, HENRY.—Sept. 8 and 15, T.R., Glasgow.
BEGGAR'S OPERA (F. H. FOWLER).—Sept. 8, Borough, Stratford; 15, Ashford and Deal.
BEGGAR'S OPERA (LYRIC).—Sept. 11, Malvern (3); 15, Palace, Clacton.
BELLA DONNA.—Sept. 8, Royal, Birmingham.
BELLE OF NEW YORK.—Sept. 8, T.R., Barnstaple (3), Stroud (3); 15, Palace, Salisbury.
BENSON, SIR FRANK.—Sept. 8, Knightstone Pav., Weston-super-Mare; 15, T.R., Portsmouth.
BETTY.—Sept. 8, O.H., Northampton; 15, Grand, Croydon.
BETTY.—Sept. 8, Accrington; 15, Carlisle.
BLUEBEARD'S EIGHTH WIFE (RED).—Sept. 8, Hippo., Margate (3), P.G., Folkestone (3); 15, Eastbourne (3), Hastings (3).
BLUEBEARD'S EIGHTH WIFE (BLUE).—Sept. 8, South Parade, Southsea; 15, Penzance (3), Newquay (3).
BLUEBEARD'S EIGHTH WIFE (WHITE).—Sept. 8, Aberystwyth (3); Tenby (3).
BLUE PETER, THE.—Sept. 8, Grand, Southampton.
BOURCHIER, ARTHUR.—Sept. 8, Grand, Leeds; 15, Lyceum, Sheffield.
BRINGING UP FATHER.—Sept. 8, County, Reading; 15, T.R., Chatham.
BRITISH NATIONAL OPERA CO.—Sept. 15, P.O.W., Birmingham.
BROADHEAD DRAMATIC CO.—Sept. 8, Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock seasons).
BROMLEY CHALLENOR (BLUE).—Sept. 8, Hippo., Margate; 15, Empire, Wood Green.
BROMLEY CHALLENOR (RED).—Sept. 8, Town Hall, Hunstanton.
BROWN SUGAR.—Sept. ?, Jubilee Hall, Weymouth.
BUCKLEY, FRANK, REP.—Sept. 8, Palace, Stanton Hill.
BUNTY PULLS THE STRINGS.—Sept. 8, Royal, Aldershot.
CABARET GIRL.—Sept. 8, Worthing (3), Bognor (3); 15, Pavilion, Torquay.
CARL ROSA OPERA.—Sept. 8, Hippo., Golders Green, and Lyceum, Newport.
CARNIVAL.—Sept. 8, T.R., Worcester; 15, T.R., Bath.
CAT AND THE CANARY.—Sept. 8, Grand, Oldham.
CATHERINE.—Sept. 8, King's, Glasgow; 15, H.M.T., Aberdeen.
CHARLEY'S AUNT.—Sept. 8, Royal, Plymouth; 15, Hippo., Margate.
CHARLEY'S AUNT.—Sept. 8, Matlock (3); T.H., Ashby-de-la-Zouch (3).
COLLUSION.—Sept. 8, Grand, Croydon; 15, P.G.T., Folkestone.
COMPTON COMEDY CO.—Sept. 8, O.H., Cheltenham; 15, Grand Pier, Weston-super-Mare.
COURTNAY AND STEWART.—Sept. 8, Palace, Ibstock.
DAREDEVIL.—Sept. 8, Ilford; 15, Croydon.
DEANE, HAMILTON.—Sept. 8, Royalty, Chester; 15, Victoria, Burnley.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Grand, Halifax; T.R., Hanley; Hip., Margate; T.R., Bolton.
DIPLOMACY.—Sept. 8, Lyceum, Sheffield; 15, Opera House, Blackpool.
DOBELL, W.—Sept. 8, Grand Cinema, Kanturk.
D'OYLY CARTE OPERA CO.—Sept. 8 and 15, Prince's, Bristol.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—Sept. 8, New, Maesteg; 15, Porthcawl.
EDGE O' BEYOND.—Sept. 8, Cromer (3); Skegness (3).
ETERNAL SPRING.—Sept. 8, Devonshire Park, Eastbourne 3).
ELIZA COMES TO STAY.—Sept. 8, O.H., Jersey; 15, Guernsey (3), Yeovil (3).
FAKE, THE.—Sept. 8, O.H., Manchester; 15, Shakespeare, Liverpool.
FATAL WEDDING.—Sept. 8, T.R., Dewsbury; 15, Grand, Walsall.
FORBES ROBERTSON, FRANK.—Sept. 8, T.R., Exeter; 15, O.H., Northampton.
FRENCH LEAVE.—Sept. 8, Alex., Widnes; 15, Pavilion Jesmond, Newcastle.
GABRIELLE.—Sept. 8, W.G., New Brighton; 15, Pier Pavilion, Colwyn Bay.
GILL-McLEARY REP.—Sept. 8, Playhouse, Blackpool.
GIPSY PRINCESS, THE.—Sept. 8, O.H., Scarborough; 15, Empire, Sunderland.
GREEN GODDESS.—Sept. 8, Grand, Swansea; 15, W.G., New Brighton.
HAVOC.—Sept. 8, Prince's, Bradford; 15, New, Cardiff.
HINDLE WAKES.—Sept. 8, H.M., Walsall.
HOME, SWEET HOME.—Sept. 8, H.M., Carlisle.
HONOURABLE MR. TAWNISH.—Sept. 8, Buxton and Leamington; 15, Huddersfield.
HOUSE FULL.—Sept. 8, Palace, Blackburn.
IMPERIAL OPERA.—Sept. 8, Marina, Lowestoft.
INTERRUPTED HONEYMOON.—Sept. 8, Royal, Halifax.
IN THE NEXT ROOM.—Sept. 8, King's, Edinburgh; 15, T.R., Inverness.
IRENE.—Sept. 8, Grand, Hanley.
IT PAYS TO ADVERTISE (WHITE).—Sept. 8, Bognor (3), Winchester (3); 15, Isle of Wight.
IT PAYS TO ADVERTISE (RED).—Sept. 8, Westcliff; 15, Reading.
IT PAYS TO ADVERTISE (BLUE).—Sept. 8, O.H., Belfast; 15, Gaiety, Dublin.
JEFFERSONS, THE, and THE OPTIMIST.—Sept. 8, Palace, Clacton; 15, Empire, Preston.
JOAN ALL-ALONE.—Sept. 8, Hippo., Sheffield.
KATINKA.—Sept. 8, H.M., Blackpool.
KATJA, THE DANCER.—Sept. 8, Empire, Sunderland; 15, Court, Liverpool.
LIE, THE.—Sept. 8, Royal, Yarmouth.
LIE, THE.—Sept. 8, Grand, Wolverhampton; 15, Grand, Leeds.
LILAC TIME.—Sept. 8, Grand, Blackpool.
LILIES OF THE FIELD.—Sept. 8, T.R., Bolton; 15, T.R., Halifax
LITTLE BIT OF FLUFF.—Sept. 8, King's, Southsea; 15, New, Cambridge.
LITTLE NELLIE KELLY.—Sept. 8, Hippo., Portsmouth; 15, Hippo., Southampton.
LONELY HOUSE, THE.—Sept. 8, Pier, Eastbourne.
LOVE MATCH.—Sept. 8, Palace, Salford; 15, Hippo., Derby.
LURE, THE.—Sept. 8, T.R., Sheffield; 15, Grand, Hull.
MADAME POMPADOUR.—Sept. 8, Grand, Llandudno.
MADAME POMPADOUR.—Sept. 8, Royal, Hanley.
MADAME POMPADOUR.—Sept. 8, Lyceum, Edinburgh.
MAM'ZELLE KIKI.—Sept. 15, Hippo., Derby.
MAID OF THE MOUNTAINS.—Sept. 8, Llandrindod Wells (3), Aberystwith (3).
MARTIN HARVEY, SIR JOHN.—Sept. 8, T.R., Newcastle; 15, Lyceum, Edinburgh.
MARY ROSE.—Sept. 8, Court, Liverpool; 15, King's, Glasgow.
MATHESON LANG.—Sept. 8, P.O.W., Birmingham; 15, Royal, Brighton.
MERRY WIDOW.—Sept. 8, Grand, Derby.
MONSIEUR BEAUCAIRE.—Sept. 8, Folkestone and Worthing; 15, Hastings and Eastbourne.
MORALS.—Sept. 8, Grand, Hull.
MRS. DANE'S DEFENCE.—Sept. 8, Shakespeare, Liverpool; 15, Brixton Theatre.
M'ZELLE KIKI.—Sept. 8, Empire, New Cross.
NOTHING BUT THE TRUTH.—Sept. 8, Redcar (3), Whitby (3); 15, T.R., Sheffield.
OFFICERS' MESS.—Sept. 8, Empire, Preston.
OH! BETSY.—Sept. 8, Hippo., Dover.
OTHER MR. GIBBS.—Sept. 8, Hastings (3), Eastbourne (3).
OUR BETTERS.—Sept. 8, Alhambra, Glasgow; 15, O.H., Manchester.
OUR NELL.—Sept. 8, Pal., Manchester.
OVER THE HILL.—Sept. 8, Royal, Castleford.
PEG O' MY HEART.—Sept. 8, Nuneaton; 15, Lowestoft.
PERI.—Sept. 8, Royal, Blackburn.
PHYLLIS NEILSON-TERRY.—Sept. 8, T.R., Birmingham; 15, Playhouse, Cardiff.
PICCADILLY PURITAN.—Sept. 8, Grand, Swanage; 15, Grand, Woking.
POPULAR OPERA.—Sept. 8, Alex., Ilfracombe.
PRINCESS'S OWN.—Sept. 8, Victoria, Burnley; 15, Grand, Doncaster.
PRIVATE SECRETARY (CECIL BARTH).—Sept. 8, Wimbledon; 15, Court, Warrington.
QUAKER GIRL.—Sept. 8, New, Crewe.
QUALITY STREET.—Sept. 8, Isle of Wight; 15, Bognor and Worthing.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY CO.—O.H., Coventry (season).
RETURN OF SHERLOCK HOLMES.—Sept. 8, Leicester.
RICHARD, HOW COULD YOU?—Sept. 8, O.H., Kidderminster; 15, Weston-super-Mare (3), Penzance (3).
RISING GENERATION.—Sept. 8, T.R., York; 15, Douglas, I.O.M.
ROMANCE.—Sept. 8, Newquay (3), Minehead (3); 15, Palace Pier, Brighton.
SALLY.—Sept. 8, T.R., Morecambe; 15, Buxton (3), Hereford (3).
SECRETS.—Sept. 8, Hippo., Richmond; 15, Empire, Aldershot.
SIMPLE SIMON'S BABY.—Sept. 8, Empire, Burnley.
STOP FLIRTING.—Sept. 8, Empire, Swindon; 15, H.M., Walsall.
SUNSHINE SALLY.—Sept. 8, Grand, Halifax.
SUN BATHERS.—Sept. 8, T.R., Wolverhampton; 15, Grand, Mansfield.
SUNNY SOUTH.—Sept. 8, Royal, Norwich.
TERRY, FRED.—Sept. 8, Royal, Nottingham.
THREE BIRDS.—Sept. 11, O.H., Buxton.
TILLY.—Sept. 8, Palace, Hull.
TONI.—Sept. 8, Royal, Bournemouth.
TONI.—Sept. 8, Gaiety, Dublin.
TONI.—Sept. 8, Weston-super-Mare (3), Taunton (3).
TONS OF MONEY.—Sept. 8, Palace, Salisbury; 15, Gloucester.
TONS OF MONEY (BLUE).—Sept. 8, Douglas, I.O.M.; 15, Chester.
WAY OF AN EAGLE.—Sept. 8, Bath.
WAY OF THE WORLD.—Sept. 8, New, Cardiff; 15, Pier, Eastbourne.
WAY THINGS HAPPEN, THE.—Sept. 8, Royal, Rochdale.
WEEK-END.—Sept. 8, Minehead (3); Teignmouth (3).
WESTLAKE, LIONEL (A).—Sept. 8, Lyme Regis.
WHEN KNIGHTS WERE BOLD.—Sept. 11, Hippo., Margate (3).
WHIRLED INTO HAPPINESS.—Sept. 8, Central, Skegness.
WHITE CARGO.—Sept. 8, T.R., Portsmouth; 15, Tunbridge Wells and Margate.
WIDOW'S HUSBAND, THE.—Sept. 8, T.R., Leamington.
WITHIN THE LAW.—Sept. 8, Regent, London.
YOUNG MINISTER, THE.—Sept. 8, Hippo., Keighley.

REVUES.

ALL IN FAVOUR.—Sept. 8, Empire, Glasgow.
ALL VIM.—Sept. 8, Harrogate.
APRIL SHOWERS.—Sept. 8, Empire, Newport.
AROUND THE WORLD.—Sept. 8, Pavilion, Glasgow.
BAD BOYS.—Sept. 8, Palace, Bordesley.
BARNSTORMERS.—Sept. 8, Empire, Swansea.
BILL OUT OF WORK.—Sept. 8, Belfast; 15, O.H., Londonderry.
BRIGHT AND GAY.—Sept. 8, Bijou, Worksop.
BRILLIANTS.—Sept. 8, O.H., Cork; 15, Olympia, Dublin.
CABARET GIRL.—Sept. 8, Worthing (3), Bognor (3); 15, Pavilion, Torquay.
CABARET NIGHTS.—Sept. 8, Hippo., Eastbourne.
CASEY'S COURT.—Sept. 8, Grand, Brighton.
CAPITAL LEVY.—Sept. 8, Hippo., Southend.
COME IN.—Sept. 8, Royal, Bury.
CRASH.—Sept. 8, Pavilion, Ayr.
CREATIONS.—Sept. 8, Hippo., Ashton; 15, Hippo., Queen's Park, Manchester.
CRYSTALS.—Sept. 8, Bedford.
DANCING BARBER.—Sept. 8, Hippo., Liverpool.
DAUBS AND DIMPLES.—Sept. 8, O.H., Dudley.
DIPPY.—Sept. 8, Hippo., Stockport; 15, Rotunda, Liverpool.
DRAWING THE DOLE.—Sept. 8, Royal, Windsor.
EPISODES.—Sept. 8, Hippo., Derby.
EVENING NEWS.—Sept. 8, Royal, Edinburgh.
FAGS.—Sept. 8, Artillery, Woolwich.
FAMILY CIRCLE.—Sept. 8, Palace, Camberwell.
FAST AND FURIOUS.—Sept. 8, H.M., Aberdeen.
FLICKERS AND FANCIES.—Sept. 8, Alhambra, Shotton.
FORBIDDEN FRUIT.—Sept. 8, Hippo., Coventry; 15, Queen's, Poplar.
FRENCH FOLLIES.—Sept. 8, Palace, Chelsea; 15, Palace, Reading.
FRILLS AND FLOUNCES.—Sept. 8, Clarence Pier, Southsea.
FUN IN A CABARET.—Sept. 8, Met., Glasgow.
FUN SHOP.—Sept. 8, Granville, Walham Green.
GLOBE TROT, THE.—Sept. 8, Ipswich; 15, Wolverhampton.
GOING SOME.—Sept. 8, Tivoli, Barrow.
GOODS, THE.—Sept. 8, Grand, Plymouth.
GOOD TIMES COMING.—Sept. 8, King's, Manchester.
GOSSIPS AND GRUMBLES.—Sept. 8, Borough, Wallsend.
GUESS THE TITLE.—Sept. 8, Tivoli, Hull.
HAPPY DAYS.—Sept. 8, Col., Radcliffe.
HIGH HEELS AND STOCKINGS.—Sept. 8, Palace, Ramsgate; 15, County, Shrewsbury.
HIS LUCKY WIFE.—Sept. 8, Hippo., Hulme, Manchester.
HOLD UP.—Sept. 8, Palace, Tottenham.
HOLLYWOOD FOLLIES.—Sept. 8, Hippo., Birkenhead; 15, Empire, Leeds.
HONEYMOON GIRL.—Sept. 8, Empire, Islington.
HOT POT.—Sept. 8, Olympia, Dublin; 15, Royal, St. Helens.
IDEAS.—Sept. 8, Nottingham; 15, Morecambe.
IRISH, AND PROUD OF IT.—Sept. 8, Palace, Reading.
JAZZLAND.—Sept. 8, Hippo., Wigan; 15, T.R., Edinburgh.
JIG-SAW.—Sept. 8, Tower, Morecambe; 15, Empire, Burnley.
LAUGHS AND LADIES.—Sept. 8, Hippo., Norwich.
LITTLE MISS PUCK.—Sept. 8, Alhambra, Bradford; 15, Empire, York.
LOVE AND LAUGHTER.—Sept. 8, Olympia, Shoreditch.
MAGICAL MOMENTS.—Sept. 8, Hippo., Manchester.
MANHATTAN FOLLIES.—Sept. 8, Empire, Kingston; 15, Stoke Newington.
MARGUERITE.—Sept. 8, Hippo., Mexborough; 15, Alex., Birmingham.
ME AND MY GAL.—Sept. 8, Pavilion, Liverpool.
MELODY BOX.—Sept. 8, Empire, Kilburn.
MIRRORS.—Sept. 8, Northampton; 15, Islington.
MR. TOWER OF LONDON.—Sept. 8, Empress, Brixton.
NINE O'CLOCK REVUE.—Sept. 8, Hippo., Gloucester; 15, Palace, Westcliff.
OH! NORMAN.—Sept. 8, Hippo., Seacombe.
ON THE DOLE.—Sept. 8, Palace, Grimsby.
ON THE RUN.—Sept. 8, Palace, Bradford.
ON THE PANEL.—Sept. 8, Hippo., Huddersfield.
OUR LIZ.—Sept. 8, Darlington.
PARISH RELIEF.—Sept. 8, T.R., Barnsley; 15, Palace, Warrington.
PLEDGES.—Sept. 8, Hippo., Devonport.
PUPPETS.—Sept. 8, Hippo., Southampton.
QUEEN OF THE CABARET.—Sept. 8, Palace, Huddersfield.
RADIOS.—Sept. 8, Hackney; 15, Chiswick.
REAL STUFF, THE.—Sept. 8, Chatham; 15, Walham Green.
RED HOT.—Sept. 8, Pavilion, Clydebank.
RING IN.—Sept. 8, Olympia, Liverpool.
ROUNDABOUT, THE.—Sept. 8, Empire, Cardiff; 15, Empire, Swansea.
ROUND THE TOWN.—Sept. 8, Empire, York.
RUMOURS OF 1924.—Sept. 8, Rochdale; 15, Hull Palace.
SCANDALS OF 1924.—Sept. 8, Bolton.
SCOTCH AND POLLY.—Sept. 8, Empire, Penge.
SERVED HOT.—Sept. 8, Cheltenham.
SHAVINGS.—Sept. 8, Palace, East Ham.
SIDE SHOW.—Sept. 8, Palace, Burnley; 15, Palace, Bradford.
SIGN ON.—Sept. 8, Palace, Watford.
SNACKS.—Sept. 8, Hippo., Wolverhampton.
SPARE PARTS.—Sept. 8, Palace, Warrington.
SPLINTERS.—Sept. 8, Palace, Southampton.
TARTAN FROLICS.—Sept. 8, Hippo., Hamilton.
TEN TO ONE ON.—Sept. 8, Alex., Stoke Newington; 15, Empire, Edmonton.
THERE YOU ARE, THEN.—Sept. 8, Palace, Walthamstow.
THISTLES.—Sept. 8, Grand, Luton.
THREE BAGS FULL.—Sept. 8, Pavilion, Southport.
TONS OF FUN.—Sept. 8, Palace, Bath.
TOPICAL TIMES.—Sept. 8, Empire, South Shields.
TOP SPEED.—Sept. 8, Tivoli, New Brighton.
TRIP TO PARIS.—Sept. 8, Paisley.
UNEMPLOYED.—Sept. 8, Hippo., Leeds.
VANITIES.—Sept. 8, Empire, Edmonton.
VIM.—Sept. 8, Harrogate.
VISIONS.—Sept. 8, Boscombe; 15, Southsea.
WAKE UP.—Sept. 8, Blyth; 15, King's, Dundee.
WANGLES.—Sept. 8, Met., Bootle; 15, Hippo., Rochdale.
WEEK IN A NIGHT.—Sept. 8, Hippo., Willesden.
WHIRLWIND, THE.—Sept. 8, Palace, Hammersmith; 15, Hippo., Ilford.
WINNERS OF 1924.—Sept. 8, Palace, Scunthorpe; 15, Empire, Peterborough.
ZIP.—Sept. 8, Hippo., Aldershot.
22 CARAT.—Sept. 8, Empire, Shepherd's Bush.

Should any of our readers, while on tour, experience any difficulty in obtaining "The Era," a copy will be sent from the offices to reach any address by the first London post every Wednesday, post free, fourpence.

"THE LOVE STORY OF ALIETTE BRUNTON."

A Stoll Production.

The great achievement of this new Stoll film, which was shown to a large and selected audience at the Palace Theatre on Tuesday, Aug. 26, we imagine—without having read the story—is the faithfulness of the rendering of Mr. Gilbert Frankau's novel. The whole thing is so concise, and the events seem to follow each other as naturally as they would in book form. It is the more noteworthy because, in the opening scenes, the producer—Mr. Maurice Elvey—has interested us in happenings which it might be thought would not come out well in a picturisation.

Aliette's love story is with a man who is not her husband. She eventually runs away with her lover, is ostracised by the world, and the husband has his revenge in refusing the couple a divorce. So much depends on the written word in these situations, yet the psychology of the three principal characters has been picturised with remarkable clarity and distinction. The later scenes lend themselves more readily for film purposes. Both the husband and the lover are barristers, one a prominent K.C., and the other a struggling junior. Brunton has been briefed for the Crown to prosecute a poor woman who is accused of the murder of her husband, and in the lover's hands is the defence. The fact that the woman bears a close resemblance to Aliette has given each man an added zest in the case. The scenes in the Old Bailey are very good, and the evidence of the various witnesses is wonderfully dramatised in a fine series of pictures. Of course, Brunton is beaten and the woman is released; and finally, Aliette, too, gets her release in the shape of the decree that sets her free to marry the man she loves.

Miss Isobel Elsom acts very finely both as Aliette and her unfortunate double in the trial scenes, and Mr. James Carew gives a remarkable study as the brutal-minded Brunton. Mr. Henry Victor is the handsome young lover.

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(*Continued from col. 4.*)

Elkins, Fay and Elkins are at Finsbury Park. "Dear Old Pal" is the big noise with them.

Elsie Bower, in "The Melody Box" at Kilburn this week, sings "Kentucky, Dixie Way," with such consummate artistry that she compels terrific applause. In the same show the quartette are singing "I Aint Comin' Back No Mo'," and it is one of the outstanding hits of the show.

Seymour Rose is meeting with wonderful success with "What Could Be Fairer Than That?"

The Versatile Three, at the Grand, Birmingham, in addition to using "I Aint Comin' Back No Mo'" and "What Could Be Fairer Than That?" are singing "Why Do You Cry Over Me?"

Alfredo and his wonderful band at the Princess, get encores nightly with "Bombay Rose" and "Gypsy Lady."

Jack Hylton, in addition to making a marvellous recording of "Bombay Rose," is playing it nightly at the Piccadilly.

James Hunter is featuring "I'm Thankful and Thankful Again."

Vera Clayton is making a hit with "Blessings" and "Bombay Rose," and Betty Fisher writes saying that "Mary of Mine" is going better than ever.

ORCHESTRAL ITEMS.

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Van Stratum and his orchestra have made an instantaneous success at the London Club, and Feldmanism is very prominent in the framing of his programmes. His violin solo "On the Blue Lagoon With You," and the general vim infused into "Does the Spearmint Lose its Flavour?" (on the bedpost over night), "Hugo," "May-Be," and others is certainly helping to build up future popularity.

The Palladium Orchestra at Stockport make a special feature of their interludes, and they do not confine themselves to one number lasting three nights, but give their audience a nightly change. They are playing "California, Here I Come," "Horsey," "Does the Spearmint Lost its Flavour?" "When Will the Sun Shine for Me?" "Say It with a Ukulele." with their usual unvarying success.

The Holiday Camp at Douglas, I.O.M., have an excellent orchestra, under the control of Bert Pontey, who constantly performs "Little Nellie Kelly" and "Horsey!" which he considers cannot be played too frequently owing to their immense popularity.

Mr. Neville Pilcher, musical director of the Cinema de Luxe, Ashford, still sustains his local popularity by his excellent performances of "Say it with a Ukulele," "Turned Up," "Horsey!" "Does the Spearmint Lose its Flavour?"

The Casino Salon de Danse Band report great success with "Gigolette" and "Horsey" on their recent South Coast tour. Mr. Seeley is now back doing his private work in South-West London, and is making a feature nightly of "May-Be," "Spearmint," "California, Here I Come," &c.

The County Cinema at Sutton are lucky in having a singing conductor. Mr. Arthur's vocal efforts are as great a treat as the orchestral portion, and the regular patrons are now well versed in all the Feldman productions and know most of the choruses from memory.

Milton and his dance band, well-known in the Gosforth district, Northumberland, have been recently making a great success with "California, Here I Come," "Gigolette," "On the Blue Lagoon with You," "Does the Spearmint Lose its Flavour?" and "Horsey." They frequently play for the boys at the local Pensions Hospital, and cheer them up with some good vocal numbers.

DUFF, STEWART & CO.

That fine number "The Song of the Bell," by Cameron Forrester and Montague Clayton, continues to find fresh admirers daily, and musical directors of cinemas generally are recognising the importance of having this outstanding incidental number in readiness for the general release of the super-film "The Hunchback of Notre Dame," which takes place on Sept. 29. That very able and discriminating musician, S. Clarke-Richardson, the newly-appointed musical director of the New Oxford, has taken up the number on its merits, and is performing it this week with great success, while he has also decided to add it to his repertoire. In his opinion it is a very pretty and effective bell number.

T. Stockham, of Handsworth, in an enthusiastic communication, writes: "Your new 'Hunchback' number is an undoubted winner"; while J. R. Bingley, musical director of the Theatre Royal, Grimsby, is the latest, among a host of musical directors too numerous to mention, who have added the number to their repertoire as a selection.

Another fine number in this firm's catalogue is "Havana Band," which is being featured by that well-known musician, Henry W. May, musical director of the Palace, Camberwell. Among the latest hits also is "The Handyman," naval fox-trot, which was broadcasted last week. It has been featured with great success everywhere by Reginald Leyland, and also by Cecil Moon, conductor of the military band at Harrogate.

The new selection of familiar ballad airs by John Ashton, entitled "A Ballad Salad," is also in very great demand among musical directors, who hail it as the natural successor and companion selection to the ever-popular medley, "Melody Maze."

Wilbur Lenton.

Recently concluding a long season with Fred Duprez in the "Manhattan Follies," Wilbur Lenton is now rehearsing for a cabaret show, to be produced to-morrow (Thursday) at Wembley.

Katrina and Joan.

That clever pair of British dancers, Katrina and Joan, are still playing on the Continent, and for the next two weeks are appearing at the Apollo Theatre, Mannheim.

Mazuz and Mazette.

For the past three months Mazuz and Mazette have been touring France. Last week they were back in Paris at the Cirque de Paris, and next week go to Marseilles for a season. Before returning here they may pay a return visit to Bordeaux.

Nicol and Martin.

At Budapest last week Nicol and Martin concluded eight weeks at the Nyari Orpheum, which, they tell us, has been one of the most happy and comfortable engagements they have experienced. Harry and his partner are this month appearing in Leipzig at the Drei Linden Varietie, and expect to return home next month.

The Twinklers gave a gala night at Shorefield Gardens, Westcliff, on Thursday, in honour of their inimitable comedienne, Miss Olive Fox. Mr. Montague, the well-known entertainer, assisted, and all Mr. Clarkson Rose's talented company were well to the fore in his new screamer, "Influenza," and in the final presentation of "Cinderella." Lilian Lord, Dot Temple, Cyril Whittle, George Thomas and Vera Crompton all adding to their laurels.

SONGS AND SINGERS.

B. Feldman & Co.

Nora Bayes is some hit at the Oxford, where she is specially featuring "California, Here I Come." This is one of the new batch of Feldman winners, and it has caught on right away. The Swanson Sisters, newly arrived from U.S.A., are featuring "A Smile Will Go a Long, Long Way" with great success in the Rigoletto Bros. production, "Round the World." The girls are a great act.

Florrie Butler, in Pip Pawson's fine show, "O. K.," is getting well over with "Wee oo-la-la siv vu play." In the same production Dick Montague tickles 'em up with "Oh! How She Lied to Me," and Cora Lister goes great with "Just Been Wond'ring." Bay Russell did the hat trick in "Crash" at the Glasgow Pavilion last week. His three stormers were "A Smile Will Go a Long, Long Way," "Not Here, Not There," and the new comedy craze, "I'm Gonna Bring a Water Melon to My Gal To-night." Dorothy Venton is also a "Crash" favourite, and scores with "The Broadway Strut."

Dorothy Valerie is a singer of sweet songs, and is adding to her popularity at Islington with "Maybe He'll Write Me" and "Just Been Wond'ring."

Florrie Forde had a wonderful time at Douglas and Blackpool, where she is everybody's favourite. She has three world-beaters in "A Smile Will Go a Long, Long Way," "Spearmint," and "Turned Up." All three numbers went with a bang last week at the New Theatre, Cambridge.

G. H. Elliott is not only one of our tip-top performers, but he is a great judge of the possibilities of a new song. This is proved once again in the terrific success he is making with "I'm Going South."

Dolly Ross is the strong card in "Scollops," a new show, with novel ideas well carried out. Her feature numbers are "In a Tent" and "If They're Irish." Both big hits.

Norman Carroll is at the Aston Hippodrome, following a successful tour in South Africa. He has a couple of certs in "Turned Up" and "I'm Gonna Bring a Water Melon to My Gal To-night." Norman is right up to date.

The Versatile Three have a happy knack of spotting winners, and they have selected a batch of new ones, including "Oh! Sarah," "Look a' What I Got Now," "From One Till Two," "If You Do What You Do," and "California, Here I Come." These will all be featured at the Grafton Galleries. Watch 'em! Clay Smith and Lee White have also been busy picking winners at the Feldman Building prior to their tour of the Far East. Ida Taylor has a big success in "Wee oo-la-la siv vu play," which she features in "Topical Times."

Clara Coverdale reports splendid results with "Horsey, Keep Your Tail Up," and "A Smile Will Go a Long, Long Way, both featured in her successful production, "Ten to One On." Billy Matchett is at Cologne, and writes to inform us that all Rhineland is singing "Spearmint." He is also working "Dandelions and Daffodils" and "When They're Eating Rice in China" with gratifying success.

Keith Prowse.

"Any Way the Wind Blows" is undoubtedly the biggest hit of Nora Bayes' repertoire at the New Oxford Theatre. Miss Bayes is now rehearsing for immediate production a new K. P. number, "Worrying Blues." Murray Ashford's Entertainers at Felixstowe, under the direction of Wilby Lunn, are just completing a most successful season, and have been consistantly featuring numerous numbers from this house, including "Bells of the Sea," "Last Night on the Back Porch," "Down on the Farm," "That's the Tune," "Love's a Sailor," "Sunshine Songs," "Why Did I Kiss that Girl?" "Hurdy Gurdy Man," &c.

"Why Did I Kiss That Girl" is the outstanding winner in "Winners" revue. It is also being featured in Lola Charm's "Hullo! Bubbles" revue with great success. Other numbers in this production are "That's the Tune," "I'm a Long, Long Way from Home," and "Teach Me" (duet). Bernard Gordon reports from the Pavilion, Perth, tremendous success with "Bells of the Sea."

At the Empire, Bristol, Massey and Allon score with "Down on the Farm." Hugo Lamar, "the happy-go-lucky singing scamp," writes "You will be pleased to hear that I have produced 'Pal of My Dreams' this week with great success, and am making a permanent feature of this wonderful ballad in my act.

Harry Marsh, comedian, with the Merry Mascots concert party, has found two winners in "Down on the Farm" and "Why Did I Kiss That Girl?" the latter number being continually requested.

Leslie Brookes, producer of the Happy Family Entertainers, specially features "Just For a While," "Pierrot at the Dance," "Why Did I Kiss That Girl?" and "That's the Tune."

At the Hippodrome, Wigan, Arthur Bright is encored nightly for his original rendering of "Why Did I Kiss That Girl?"

Layton and Johnston are meeting with unprecedented success with the firm's latest ballad, "Now That I Need You, You're Gone."

At Wood Green this week Iris and Phyllis make a speciality of "Hurdy Gurdy Man," and gain great applause.

Artists are invited to send 1s. 6d. for a selection of our new numbers. (Style should be stated.)

Worton David.

The catalogue of Messrs. Worton David, Ltd., still meets with well merited appreciation from all members of the professional community, scores of wires and letters of congratulation reaching the office daily. Dick Henderson, that popular Yorkshire comedian, will be featuring "The Plain Jane of the Family" and the new number "Forgive and Forget" during his coming American tour. That talented young comedienne, Miss May Stevens, has decided to place "He Played the Wedding March" and "The Plain Jane of the Family" in her act. She produced these numbers this week in Manchester at the Ardwick Empire. Cliff Astley has been

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Lena Lloyd has a trio of winners in "Creations" revue, "My Sweetie Went Away," "Bebe," and "Wee oo-la-la siv vu play." Other hits in the show are "Call Me and I'll Come to You," sung by Gertrude Ford; "Nobody Sighs," sung by Kitty Bower and Frank Payne; "Down in Georgia," sung by Tom Gamble and Frank Hull; "Reuben, Reuben," sung by Kitty Bower; and "Big Brother," sung by Nat Goulding.

Percy Honri is carrying all before him with "Gigolette" and "Horsey, Keep Your Tail Up."

Molly Stoll, the great little comedienne, is scoring a bull's eye at Bexhill with "Spearmint." She says it is a bigger winner than "La, La, La," which stormed them at Blackpool last season.

Dusty Rhodes is well to the fore with "Big Brother," which he puts over as only a finished artist can. "Wonder If She's Lonely?" is another winner for Dusty.

Francis & Day.

The autumn hits of the firm are in much demand, chief among them being, for course, Irving Berlin's outstanding numbers, "What'll I Do?" and "When You Walked Out Someone Else Walked Right In." Other titles in continued request include "I Love You," "It Ain't Gonna Rain No Mo'," "Linger Awhile," "It Had to be You," "When Lights Are Low," "Somewhere in the World," and "Pottering Along."

Lillian Burgiss, at Finsbury Park Empire, is delighting hearers with the song, entitled "My Dream Home," a number first produced by her at this handsome house.

At the Pavilion, Port Erin, this week, visitors to Manxland are being vastly entertained by Pan Company, Max, Maisie, and Pansie scoring with such songs as "Shall I Have It Bobbed or Shingled?" "All Day Long," "I Can't Get the One I Want," and "Jog Along, Jasper."

At the Empire, Newcastle, Estelle Mark, of the Femina Quartette, is continuing to enthrall her hearers with "Somewhere in the World," as well as with "Dreamy Melody."

"Jog Along, Jasper," sung by its original singer, Fred Barnes, is very much to the tastes of his hearers at the Metropolitan this week.

Daisy Morelle's hits at Arcadia, Doncaster, have included "When You Walked Out Someone Else Walked Right In," and "Maud! Your Mother Wants You!"

"Letty Malone" is the title of a new song of the firm which Norman Carroll is singing with best results at the Hippodrome, Aston.

Sydney Bray and Peter McSweeney are scoring heavily in "Scotch and Polly" at the Penge Empire, with "It Ain't Gonna Rain No Mo'."

The Auklands (Sam and Betty) made a big hit at the King's, Greenock, last week, with "What'll I Do?" played as a duet on English concertinas.

At the Kennington, Martin Mac-Duff, the New Zealand Scots tenor, assisted by Ivy Jermyn, the violinist, has been successful to a degree with "Little Town in the Ould County Down."

Haidée de Rance is including in her current repertory both "No—No—Nora" and "Linger Awhile."

At the Blue Hall, Islington, N., Dorothy Valerie is making one of the biggest hits of her career with "What'll I Do?" and "My Wonderful One."

featuring several of the firm's numbers with success at the Pavilion, Redhill. Sandy Powell is working with great success "How's Your Poor Old Feet?" and "I-a-Like-a-You, You-a-Like-a-Me." Miss Lilian Barnes makes a big success with "The Plain Jane of the Family" in Ernest Dottridge's show "Billy."

Alfredo and his orchestra are this week featuring "How Can You Tell a Winkle?" at Alhambra, Leicester-square, with great effect. That clever light comedian, Terry Wilson, is still scoring with "The Plain Jane of the Family" at all his provincial engagements. George Courtney, entertainer, is doing wonderful with the number "I-a-Like-a-You, You-a-Like-a-Me," at Arcadia, Cranbrook Park, Ilford, and also has "How's Your Poor Old Feet?" and "How Can You Tell a Winkle?" in preparation. Kisby the Call Boy is featuring "I-a-Like-a-You, You-a-Like-a-Me," and "How's Your Poor Old Feet?" at all his engagements. Teddie Fynch, of "Rattles" revue, is featuring "Only an Old Rough Diamond" with conspicuous success, and will be working this number at the New Theatre, Oxford, this week. Miss Vera Wootton is featuring with great gusto "He Played the Wedding March" at all her engagements. Zaza and Zozo are doing big with the valse ballad "Sleepy Zuyder Zee."

Miss Dorothy Valerie is placing "Forgive and Forget" and "Mary" at the Blue Hall, Islington, during this week. Miss Violet Trevenyon, that well-known comedienne, is producing two of the firm's new numbers "Why Did You Call Me Wonderful One?" and "Sorry! Oh! It's Quaite Allright." Miss Beatrice Allen is featuring with success "The Plain Jane of the Family" in the revue "Me and My Gal." Miss Maisie Ayling is scoring heavily with several of the firm's catalogue, including "The Plain Jane of the Family." Without exception the big three, "Sleepy Zuyder Zee," "The Plain Jane of the Family," and "How's Your Poor Old Feet?" are proving terrific riots. The Savoy Havana Band continue to make a feature of "Sleepy Zuyder Zee" in their dancing and broadcasting programmes. Mr. Arthur Chorlton will be broadcasting "How's Your Poor Old Feet?" from Manchester Station on Wednesday evening.

Peter Bernard, Ltd.

Dorrie Green is featuring "Why Do You Cry Over Me?" and "Ask My Mamma."

Jack Gamlyn reports big success with "Dear Old Pal" and "Blessings." Tom Carlisle is making 'em like it with "Old-fashioned Girlie" and "I'd Give the World to Know."

Mary Braithwaite wired to say "I Aint Comin' Back No Mo'" and "Kentucky, Dixie Way," "Voila"—three encores.

Will Newman is a great success with "I Never Knew I Loved You" and "Save a Little Sunshine for a Rainy Day."

Will Eltham says "Bombay Rose" never fails for an encore.

Arthur Alexander worries his customers with "Down Where the Vest Begins" and "If You Stutter," and, judging from the laughs he gets, the customers "love" to be worried. Ella Marney gets a lot out of "Dirty Face."

Rosie Hayes has them eating out of her hand with "Was Friday a Woman or a Man" and "If You Don't Love Me."

Jess Conn reports that "Gypsy Lady" is going better than ever. Nellie Brassett says the audience pick up the chorus wonderfully in "I'd Give the World to Know" and "The Older She Looks to Others."

(*Continued at foot of col. 1.*)

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CALLS FOR SEPTEMBER 15, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Stanislaw Idzikowski & Co, G. H. Elliott, The Dormondes.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Daisy Dormer, J. W. Rickaby, Lalla Selbini, Wilson Hallett, Iris and Phyllis, The Daros, The Julians.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Les Rogers, Narow Troupe, The Great Gerard, Harry Gunn, Daimler and Eadie, Laurance Glen.

THE OHISWICK EMPIRE.
Rehearsal at 12 noon for—
"Radios."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"When Knights were Bold!"

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"The Talk of the Town."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
"Barnstormers"

BEDMINSTER HIPPO
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
The Great Carmo in "Magical Moments."

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
"Unemployed."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
"Irene."

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THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Ivor Vintor, Penrose and Whitlock, Marie Lawton, Van Dock, Hengler.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
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ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS, Songs, &c., submitted for consideration.

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Monday, September 15, 1924.

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Jesse L. Lasky's Production, "Monsieur Beaucaire," featuring Rudolph Valentino. A Paramount Picture.

REGENT THEATRE.
Rehearsal at 12 noon for—
Robert Courtneidge to present "So this is London."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Tom Arnold to present "The Melody Box."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Company as booked.

METROPOLITAN THEATRE.
Rehearsal at 12.15 for—
Bostock's Royal Italian Circus.

CHELSEA PALACE.
Rehearsal at 12 noon for—
Lee White and Clay Smith to appear in, and present "Vogues of 1924."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Thos. F. Convery to present "On the Dole."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Sydney Productions to present "There You Are Then."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Fred Barnes, Gould & Gordon, Bain & Hill, Dan Leno, Junr., Geo. Bolton, Dorothy Coulston, Pat Saunders, Ruby Sisters.

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"A Gentleman of Leisure," three days (Monday, Sept. 15); "Mark it Paid," Monday, three days (Sept. 15); "Two Weeks," featuring Constance Talmadge, Monday, three days (Sept. 15); "The Street" or "A Night in Paris," Thursday, three days (Sept. 18); "Leather Pushers," Thursday, three days (Sept. 18); "The Girl from Java, Thursday, three days (Sept. 18).

SOUTH LONDON.
Rehearsal at 12 noon for—
Cambridge Productions to present "Rent Free."

OXFORD THEATRE.
Company as booked.

The above are communicated for information without prejudice.

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WEEKLY REPORT.

Cost of maintenance of Ben. Institution about £52.
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Amount of loans, grants, &c., £11 6s.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

The Big Barney at Barnet—Long Live the Fair—Brisk Business and Mudlarking—Past Memories—"White Man" Gray.

"And lovemaking, too, if so be you've a mind,
Heigh ho! Come to the Fair!
For hearts that are happy, are loving and kind,
Heigh ho! Come to the fair!
If "Haste to the Wedding" the fiddles should play,
I'll warrant you'll dance to the rest of the day,
Come, then, maidens and men, to the fair in the pride of the morning!"
—"Songs of the Fair."

The best of Barnet is its breezy bohemianism. This is no sort of reflection upon the eminently respectable dwellers in the several branches of that irreproachable tract of suburbia in and around Barnet, which it has pleased the railway companies and estate agents to designate "The Northern Heights," for the allusion is confined to its historic fair.

And Barnet Fair is mighty historic—an event that compels interest and awakes memories that are legion—grave and gay, alike! It is impossible to think of this picturesque link with Merrie England without a feeling of respect, not wholly untinged with awe, for its venerable traditions, and its storied associations with most of our ancestors. It is much more, indeed, than a common or garden fair, with or without its horses—those grand shires, so perfectly depicted in Rosa Bonheur's famous picture. Barnet is an institution.

As a residential resort, the original Barnet is, together with the numerous fresh Barnets that railway season ticket officials and other well-disposed folk who would sell you or me a nice desirable residence there, with vacant possession, at a trifling figure, is, in reality, very far removed from Bohemia. Because, in my own blundering fashion, I wax cheerful and irresponsible on the subject of its fair, you are not to run away with the idea that I would treat Barnet, or any its inhabitants, with unseemly levity. Hence the Pyramids!

It is just the contrast that interests me. Ye old-fashioned Fayre of Barnet is a social, as distinct from a society function. There is no hard and fast sartorial rule for guests, and that of itself is praiseworthy and vastly encouraging to boot. The law of the collar and tie does not, happily, extend to all fair grounds, and if that is not quite "de rigueur," as you might say, the intelligence that they are not specifically forbidden is almost as comforting as a muffler itself. There is no embargo upon the inoffensive frock coat in alliance with brown boots and a tie of ruddy hue. Nothing, in fact, that could conceivably make the visitor feel awkward (whatever that might happen to mean) or ill at ease. Bless your hearts, even white spats may be worn with impunity at Barnet. I do not say they are encouraged, but they are not taboo.

But while Barnet's fair is all beer and bonhomie, as you would put it, the good people of Barnet itself are far less strict. They love but little the boisterous junketings of a multitude of less austere Londoners, whose habit it is to flock to this annual fair for light-hearted merriment. The richly emblazoned roundabouts, the chunking engines, the blaring organ, the quaint jargon of the show people, and the joyous irrepressibility of their patrons whose fancy can yet be tickled by the earliest form of entertainment that Old England knew, leaves "respectability" cold.

Not for these that strangely fascinating conglomeration of fun, appealing so intuitively to children of all ages—the brightly illumined vista of a thousand harmless delights. The wonderful kaleidoscope of the fair ground with its light and rhythm, might never exist in that limited section of the community whose shallow-minded agents are too often encountered in the path of national enjoyment.

Your cranks and kill-joys—the Pecksniffe, Stiggins'ses, Chadbands, and Grundyes—would abolish all fairs as playgrounds of the devil, and sweep away the livelihood from an army of honest, hard-working showfolk, that is, in their distorted vision, no better than a band of "Romany Rogues and Vagabonds."

You and I, who, mayhap, cannot conscientiously lay claim to be regarded as "unco guid," are different! There is nothing pharisaical in that. We shall view the fair from quite another angle; for us the whole business of fairs assumes a very different aspect. We shall perceive in the survival of Barnet and of all our other London, provincial and country fairs not a portentous manifestation of national decadence, but rather the undiminishing, omnipresent qualities of the Briton that are less hazily understood than they are expressed by the term "Spirit of Empire."

Much water has flowed under the bridges since I first journeyed to Barnet Fair, as a lad. In those distant days I was full of hope and promise, upon both of which virtues I have since contrived to exist. I will not weary you with the touching story of how I then set out for Barnet in search of cocoanuts, lot pennies and toffee apples, and, instead, very nearly found romance, or how, on another occasion, when, at "sweet seventeen," I fancied I knew a thing or two, I was divested of my then worldly wealth to the tune of seven "of the best and brightest" in less time than it takes to write of it by two genial and one exceeding religious gent. in an unaccountably unsuccessful attempt to distinguish only one card from among three. An easy game, 'twould seem. "Spot the Lydy," they called it, if I remember aright.

I can recall many subsequent visits. I have lived to see the evolution of the motor-car, and with it the virtual passing of the horse. Barnet, once so famous for its horse deals, keeps many a weird memory of shows and showmen of the past. There was a certain picturesque personality of commanding stature, one "Harbour Lights"—a very warm member at that, who attended Barnet regularly to acquire the horse power then needed for London's horse-drawn 'buses. Many a lurid yarn attaches to his day, but that is a long time ago. To that earlier régime also belonged a variety of strangely assorted shows that have since disappeared from the fair grounds. There was the old mumming show—forerunner of thousands—whose bibulous entrepreneur whistled at prospective patrons through ill-fitting false teeth when enjoining "Shilensh" upon the "Ladiesh and Gentlemensh"—hic! what time they allowed him "to draw their mosht partikelar attenshun to the fact, hic! that we are about to produshe upon our shtage heere William Shakespeare's wurruld-famed teragedy entitled, hic! "'Amlet!'"

There were "hard cases" galore—an infinity of catchpenny booths—some of them cynical, others brazen, but all of 'em vastly amusing. The old spook show spoof flourished like the green bay tree, fortune-telling was less involved than is the case in our own day, and such "junk" as that served up by the booth containing "the mysterious horse with his tail where his head ought to be," or that in which was exhibited the pugilistic merchant with his two bantams prospered enormously.

There is a disposition on the part of some newspapers to group show folk of every description under the single classification of "Gipsies." There was a fair sprinkling of pure "Romany" at Barnet, but their number was certainly insignificant by comparison with the rest of the huge assemblage of showmen proper, which latter have little or nothing in common with the "pukka" gipsies who usually follow in their train. Your travelling showman is essentially a very different proposition from the nomadic "gippo" with whom he is popularly associated, but how vaguely the fact is understood is plainly evidenced by some of the Press reports of this year's fair at Barnet.

Thus the "Evening Standard":—"Barnet Fair is one of the biggest things in the year in the life of a gipsy. That is why, at the end of this wettest of seasons, the Romany folk are hoping for fine weather to wipe out the financial losses that already threaten to cripple them.

"Old Dame Elliker said that the gipsies had not had such a bad season since the war. She is a typical daughter of Bohemia, brown and crinkled, raven-haired and ebon-eyed, with a scarlet wimple draped about her head and fillets of gold wound through the lobes of her ears.

"The shaggy horses of this wandering race and the shaggy, barefoot boys who gripped them by the mane were testimony to the unchanging characteristics of the shy people whose mystic traditions go back into forgotten centuries.

"But there is nothing out of the way in the blaring steam-organ and the roundabouts that called crowds of holiday-makers to the hillside."

Had the weather been as kind on the opening days as it was upon the Saturday, when the fair realised some very fat takings and the state of the ground less reminiscent of Salisbury Plain in the winter of '15, everything in the garden would have been really lovely. The mud was, however, both plentiful and exceeding sticky, and, for my sins, a quite blameless pair of glossy footwear and saucy half hose are permanently out of commission as a consequence.

There seemed to be fewer horses and more shows and showmen than ever before, and, viewed from the inclined plane of Watling-street, high above the mud and the pub, the great expanse of the fair ground, straying over three fields, presented an extremely animated spectacle by day and a brilliantly illuminated one by night.

There were gay throngs and yet gayer doings. Everyone was in high spirits, and among the many well-known London showmen present was a welcome tendency to optimism as regards the business outlook for the many important back-end and Michaelmas fairs in different parts of the kingdom.

Barnet was, as usual, largely manned by travellers in the premier section of the showman's Guild, and Mr. Fred Gray's magnificent scenic was quite the dominating feature of the show. In all showland there is nothing to beat this splendid riding device, and there are very few mechanical organs fit to be compared with it. I was privileged to have a long and interesting talk with the distinguished vice-chairman of the London Section of the Guild. Throughout the show world the name of Fred Gray is a household word. He is the personification of old-time geniality, and of that inborn courtesy which nowadays is too often absent from business dealings and friendly intercourse alike. Wherever his name is identified with the fair ground it stands for the very highest traditions of British showmanship—symbolical of honourable dealing and of unimpeachable integrity. The measure of Mr. Gray's services to his calling is inscribed in deeds, as distinct from empty, high-falutin' verbiage. Straight as a die, incapable of a mean or petty action—a constantly true and unselfish guardian of the rights and interests of his own and other's smaller tenant followers, Fred Gray is a leader of whom the Showmen's Guild may be justly proud. If he says but little, his name will be remembered with gratitude and respect when those of louder talkers have long been forgotten. A sterling "old English gentleman" and a "white man" all through. Here's to him and to his house!

The Bolesworth Family were also prominent at Barnet with their numerous amusements, including their big joy-wheel, which, with a big tenant following, comprising a switchback, chair-o'-planes, cake-walk, galloping horses, mountain slide, razzle-dazzle, and nearly a mile of side stuff, will attend the big fête and fun fair at Coronation Gardens, Leyton, during the coming week-end. At Barnet also were the "Felix" chairs, Sedgwick's mat, Lennard's, and most of the other shows from Mitcham and Strood, excepting that part of the train which made its way to Oxford, for St. Giles' Fair, and Banbury. J. Harris's Mexican stud of galloping horses and South African ostriches enjoyed passable business, and their smart little "McLaren" engine, which furnishes the motive power, occasioned a deal of favourable comment.

I was glad to renew acquaintance with "Marco," exhibiting the Great Indian Rope Act, and with "Clivo," the clever Indian magician. Both were formerly with the Barnum and Bailey entourage, and their show is both clean and clever, of the value-for-money order.

There was "Phyllis," of whom "all the girls are jealous," with her Abode of Beauty; "Lorna," "The Greatest Living Mermaid"; "Laura," "The Tiny Horse"; Madame Rochelle's "Tears of the Poppy" Dope Show—good in its way and effectively handled by a very skilful show-woman, whose broken French accent as she promised to gladly refund her patron's money if dissatisfied, "two times twice," not only tickled me immensely, but caused my thoughts to drift away from Barnet through the pleasant Southern Shires, across the tumbling waters of the Channel and the stricken fields of France, back again to dear old Armentières.

Mrs. S. Edwards, benign and silver-haired, was present, with her excellent home-made rock and gingerbread, and near by was quite one of the most corpulent cocoanut-shy merchants I have yet beheld on any fairground, exhorting the populace not to walk about hungry, but to fill their "little Marys" with milky nuts. What a life!

The rest of the story is soon told. At midnight, or thereabouts, I found myself in earnest conversation with dwarfs and fat ladies at that not least among the world's universities, the coffee stall. At 1.30 "ack emma" I was discovered discussing a steaming dish of tea and a couple of mellifluous kippers in company with a flamboyant damsel with a shock of yellow hair; and while the bells from neighbouring steeples pealed out the romantic hour of three I was bowling away from Barnet in a donkey-barrow beaming expansively upon All Men At New Southgate I espied a belated taxi whose "Jarvey" considerately transported me to the West End, bed, and oblivion.

THE SHOWMAN'S INFORMATION BUREAU

If You Need Inside Information or Experienced Advice on any Matter connected with the Show Industry, cut out, sign, and post this Coupon, together with a stamped addressed envelope for reply.

This Coupon must accompany all Enquiries.

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"THE ERA,"
35, Wellington Street,
Strand, London, W.C. 2.

I shall be glad to hear from you in reply to the queries set forth in the accompanying letter.

Signature .....

Address to which reply is to be sent

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WATCHES.—Ladies' Watch and Bangle, in flash case, 6/- each; Pearl Watches and Expanding Bangles, in plush case, 7/- and 7/6 each; Gilt Watch and Expanding Bracelet in case, 6/9 each; Rolled Gold Wristlets, with Moire Band, 10/- each; 5-year stamped Watch and Expander for large wrist, in case, 10/- each; Ladies' imitation Platinum Watch, on Moire Band, set with Brilliants, copy £50 watch, 16/- each; Solid Gold Watch and Solid Gold Expanding Bangle, in case, 30/- and 32/6; Special, 35/- each.
Special.—This week only. Nickel Wristlets with Bangle, 4/6 each; Silver Wristlet with Bangle, 6/- each; 10-year 18ct. Gold Filled Watch and Expander in case, guaranteed, 14/6 each.
Gents.—5-year Gold Filled Lever, 14/6 each, guaranteed. Flash gilt Dress Watches, 3/3 each; in flash case, 4/2; Chased Dress Watches, thin, 4/3 and 4/6 each. Assorted designs, complete with case, 5/- and 5/3 each; cases, 1/- each, fit any watch; Gilt Hunters, 5-year, 4/4 each; Semi-Hunters, 5/- each; Cheap Nickel Watches, from 31/- dozen; Watch and Clock Novelty, 3/6 each; Virus Screw Back and Front Watches, 4/6 each; R. T. chased Watches, 3/6 and 3/9 each; Special dress size, Jewelled Lever Watch, with S. H., 5/6 each. Try these. Stop Watches, 8/6 each; 8-day Watches, 9/-; Silver, 16/- each; Silver Levers, 9/- each; Capped Lever Watches, 9/6 each; Silver, 17/6 each.
Thomas Russell.—Liverpool—Fully Guaranteed Watches, 10-year Hunters, 52/6; Open face, 45/-; Screw back, 10 Jewels, 20/-; Silver, 10 Jewels, 20/- and 40/-; Solid Silver, Fly Back for Timing, £4 10s.; Expanders, 25/- each. **Elgin Watches,** 55/-; Hunters, £4 5s. each.

CLOCKS.—Handy Travelling Clocks, 19/- dozen. The smallest Alarm Clock made, latest novelty, 4/9 each. Alarm Clocks, 3/-, 3/2, 3/6 and 4/- each. Jacobean Oak Clocks, 2/3, 2/9 and 5/6 each; Enamelled or Marble, 4/- each. Hidden Gong Alarms, 4/- each; Miniature Alarms, 3/6 each. Paper Weight Swing Clocks, 3/6 each; Striking Clocks, 6/- and 8/- each; Cottage Clocks, 16/6 and 18/6 each; 8-day Wall Clocks, 12/6 each; Cuckoo Clocks, 16/6; Statue and Clock complete, 3/6 each; Wall Clocks, 1/3 and 2/3 each; Aeroplane Clocks, 3/- each; Mahogany Clocks, 2/9 each; Mantel Clocks, 10/6 each.

CHAINS.—Solid Gold Chains, sold by weight, 46/- per oz.; R. G. Chains, 3/6 each; Silk Chains and R. G. Mounts, 10/- dozen; Imit. Plat. Chains, 10/- dozen; Imit. Plat. & Gold, 10/- and 4/6 dozen; Gilt Chains with Drop, 4/6 dozen; Plain Double Alberts, 3/- dozen; 5/- Pieces Mounted like £5 Pieces, 12/6 each; Mounted Sovereigns, 28/- each.

RINGS.—Wedding Rings, 22ct., from 20/- each; 9ct. Gold Rings, 2/6, 3/6, up to 15/- each; 18ct. Gold Diamond Rings, from 15/- to £50 each. I stock Rings to suit all purses. Send your requirements and leave the rest to me. Gents' Signet Rings, Gold Shell, on pads, 3/3 dozen; in flash cases, 3/6 dozen; 2-Stone Cross-over Rings, like real diamonds, in flash cases Imit. Plat. or Gold, 3/6 dozen; Single-Stone Rings, loose, 1/3 dozen; cases, 2/- dozen. Wedding Rings on pad, 4/- dozen; cheaper, 4/6 gross.

NECKLETS.—Latest Designs and Colours, 5/6, 8/6, 10/- and 15/- dozen; Parisian Coral and special Amber Necklets, 1/6 each; special Brilliant Necklet and Pendants, 4/6 dozen; Spider and Beetle Brooches, 4/6 dozen; Dressing-room Magnifying Mirrors, 1/6 each; Travelling Cases, fibre, 5/6, 6/6 and 7/6 each. **Pearls.**—Carded, 8/6 dozen; boxed, 13/6 dozen. **Solid Pearls.**—Brilliant snap, retailed at 30/-, 3/6 each.

CIGARETTE CASES.—4/6 dozen, nickel and oxidised; Picture, 6/- dozen; Japanese, 10/- dozen; Heavy E.P.N.S., 12/- dozen; Leather, 6/- dozen; Lighters, H.W., 9/- dozen; Flat Lighters, 3/- dozen; Cigarette Holders, 2/- and 4/- dozen; Silver and Gold Cigarette Cases to order.

CUTLERY.—The most acceptable line for prizes: 6 Apostle Spoons in Flash Case, 18/- dozen cases; ditto and Tongs, 27/- dozen; 6 Tea Knives in case, 3/6 case, 40/- dozen; ditto with 6 Apostles and Tongs, 6/6 case; with extra Cake Knife, 8/- case; 6 Fish Knives and 6 Forks in case, 7/6 case; same, stainless, 8/6 case; 6 Dessert Knives and 6 Dessert Forks, stainless, 11/6 case; 6 D. Knives, 6 D. Forks, 6 D. Spoons, 6 Tea Spoons, stainless, in case, 16/6. Prices of Canteens of Cutlery on application. Pair of Fish Eaters in box, marked, 7/6, 1/3 box. Silver-mounted Cake Knives, in box, 9/6 dozen, in case, 1/10 each; 2-piece Carvers, in box, 4/6; in Flash Case, 6/-; 3-piece Carvers, in box, 6/-; in Flash Case, 8/-; 6 Spoons, 6 Forks, in case, 2/6 each; 18-inch case of 6 Dessert Spoons and Forks, 3/6 each; 20-inch Canteen, 15 Pieces, 5/6 each; Cases of 6 Fancy Spoons, 14/6 dozen; Tea Spoons, 2/6 dozen; Apostle, 2/- dozen; Fancy, 2/9 dozen; Stainless, 4/- dozen; Dessert Forks and Spoons, 4/-; Stainless, 6/- dozen.

CARNIVAL GOODS.—Streamers, 5/- 1,000, case of 10,000, 45/-. Japanese Streamers, 5 Colours in 1, 8/6 and 10/6 gross. Fog Horns with Ticklers, 4/6, 8/6, 10/-, 16/6 gross; without bush, 3/6 and 4/6 gross. Assorted Homo-Wood, 1/9 dozen; larger, 3/6 dozen. Masks, 4/6 gross; with Moustache and Beard, 2/6 dozen. Hats, 4/6, 5/6 and 7/6 gross. Confetti, Fancy boxes, 8/6 gross. Further lines on application. Balloons, from 3/- gross.

MANICURE SETS.—1/6 dozen, with Scissors, 4/6 dozen; Burrell, 8/6 dozen; Manicure Penknives, 10/6, 12/6, 14/6, 18/6 and 24/- dozen; Manicure Sets in case, 1/9, 2/-, 4/6 and 8/6 each. Send for samples.

TOILET SETS.—2/6 each, larger size, 7/6 each. Gents' Companions, 10/- each.

HAND BAGS.—Leather, with Fittings, 3/6; French, 4/6; Envelope type, Patent 7/6; larger, 9/-, top fastening with lock and key; Morocco, Patent or Croc., 9/6 and 11/6. Kodak or Latest French Coloured, 12/6 each; Alpaca Silver Mesh Bags, 5/6 and 6/6 each; Silver Mesh Bags, all prices, according to weight.

UMBRELLAS.—From 3/6 upwards. Latest Chubby Umbrellas in stock, from 4/6 each.

NOVELTIES IN SOAP.—Cupid, 1/6 dozen; Lady in Bath, 5/6; Heart Soap, 5/6 dozen; 'Thumbs Up', 7d. per pair; Floating Soap, 11/- gross; Palm and Olive, 2/6 dozen; Lavender Soap, 2/6 dozen; Bath Soap, 2/6 and 3/6 dozen; Best French Toilet, 3 in box, 8/6 dozen boxes.

WIRELESS GOODS.—H.T. Batteries, 60 volts, tapped, complete with Wander Plugs, 6/3 each; Fixed Condensers, real mica and copper, 7/6 dozen; Dutch Valves, best quality, hard and soft, 4/9 and 5/- each; all types of Valves in stock. Basket Coils, 7 in set, 2/- set; Coil Holders for above, 1/3 each; Crystal Detectors, carded, 7/6 dozen; Enclosed type, from 15/- dozen upwards; Guaranteed Crystals (Shaw's Hertzite and Radyolite), 7/6 dozen; Variometers, with knob, 1/10 each (B.B.C. wavelengths); Crystal Receiving Sets, 3/6, 8/6 and 10/6. Sets made to order. 1 Valve Amplifier Panels with Valve, 25/-, tested before despatch; Aerial Wire, 7/22 strands, 1/6½ per 100 ft.; Contact Studs with nuts and washers, 5/- gross; Switch Arms with knob, 7/- doz.; Rheostats (filament), best quality, only 15/6 dozen; Tapped Coils, 1/3, 1/4, 1/6, 1/9, 1/10 each; Cabinets for Crystal Sets, mahogany, 1/9 to 8/6 each for 2-Valve Desk Cabinets; Ebonite Panels to fit at reasonable prices. Fixed Coil Holders, 1/3 each; 2-way Coil Holders with long handle, 3/9 each; Wood's Metal for mounting Crystals, 2/6 dozen; Copper Tinned Square Wire for wiring panels, 2/9 lb. (¼ lb. bobbins); Variable Grid Leaks, 1/9 each; Strip Coils, all makes less 20 per cent.; Transformers, neatly boxed, guaranteed, 9/9 each; Egg Insulators, 9/- gross; Large Shell Insulators, 3/- dozen; Terminals, 12/6 gross; nameplates, etc., 4/- gross; Inductance Tubes, 9 in. long, 10/6 dozen; Earth Clips, 7/6 dozen; Valve Holders, 7/6 dozen; Knobs and Dials, 12/6 dozen; Rheostat Knobs, 7/- dozen. All types of Headphones kept in stock. I shall be pleased to quote you for anything in wireless.

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THE SHOWMAN'S DIARY.

FORTHCOMING FIXTURES.

XTED SHOW.—Sept. 10.
OLSINGHAM (DUR.) SHOW.—Sept. 10.
ELLE VUE WEDNESDAY.—Sept. 10.
ARDIFF HORSE SHOW.—Sept. 10.
IDEFORD REGATTA AND FAIR.—Sept. 10.
EWTON ABBOT FAIR.—Sept. 10.
EOVIL SHOW.—Sept. 11.
OUGH (WESTMORLAND).—Sept. 11.
ONT. SHOW, WELSHPOOL.—Sept. 11.
RACKLEY FAIR, NORTHANTS.—Sept. 11.
YR RACES AND FAIR.—Sept. 11.
ATLEY FEAST, YORKS.—Sept. 12.
LOSSOP FAIR, DERBYSHIRE.—Sept. 12.
URY FAIR, LANCS.—Sept. 12.
ENDLEBURY WAKES.—Sept. 12.
T. BARNABAS CARNIVAL, WARRINGTON.—Sept. 12.
ARNWORTH WAKES.—Sept. 12.
RDSLEY FEAST, YORKS.—Sept. 12.
RAFFORD ROAD FAIR, MANCHESTER.—Sept. 12.
OLBECK FEAST, YORKS.—Sept. 12.
ORECAMBE CARNIVAL WEEK.—Sept. 13.
LDERLEY EDGE HORTICULTURAL SHOW.—Sept. 13.
UXTON AGRICULTURAL SHOW.—Sept. 13.
EWSEY HOSPITAL CARNIVAL.—Sept. 15.
WITNEY (OXON) FAIR.—Sept. 15.
ORWEN SEPTEMBER FAIR.—Sept. 16.
TOCKPORT TRADES EXHIBITION.—Sept. 17.
KE FEAST. YORKS.—Sept. 17.
BARNSTAPLE FAIR, DEVON.—Sept. 17.
WALEDALE SPORTS, MUKER (YORKS).—Sept. 17.
UILDFORD CARNIVAL.—Sept. 17.
OSWESTRY HORSE SHOW.—Sept. 18.
EAST SOMERSET SHOW, BRUTON.—Sept. 18.
STOKESLEY (YORKS) AGRICULTURAL SHOW.—Sept. 18.
WORCESTER MOP FAIR.—Sept. 19.
ILKLEY FEAST, YORKS.—Sept. 19.
ALVEFORD FEAST, YORKS.—Sept. 19.
HONLEY FEAST, YORKS.—Sept. 19.
WOODHOUSE FEAST, YORKS.—Sept. 19.
USWORTH BRITISH LEGION SPORTS.—Sept. 20.
BARWELL WAKES.—Sept. 20.
UTTOXETER FAIR.—Sept. 20.
HIGH WYCOMBE FAIR.—Sept. 22.
LANARK RACES AND FAIR.—Sept. 22.
ASHBY-DE-LA-ZOUCH. LEICS. — Sept. 23.
DUMFRIES FAIR, SCOTLAND.—Sept. 24.
SOUTHPORT WATER CARNIVAL.—Sept. 24.
FROM GREAT SHOW.—Sept. 24.
BRIDGWATER FAIR.—Sept. 24.
ALTRINCHAM AGRICULTURAL SHOW.—Sep. 24.
TODMORDEN FEAST. YORKS.—Sept. 25.
ABERGAVENNY FAIR, MON.—Sept. 25.
RUTHERGLEN CARNIVAL.—Sept. 25.
BIRMINGHAM FAIR.—Sept. 25.
HARTLAND FAIR.—Sept. 25.
WOTTON-UNDER-EDGE FAIR.—Sept. 26.
HASLEMERE FAIR.—Sept. 26.
TYLDESLEY WAKES, LANCS.—Sept. 26.
ELEVEN LANE ENDS FEAST, YORKS.—Sept. 26.
IDLE FEAST, YORKS.—Sept. 26.
BARTON FAIR, GLOUCESTER.—Sept. 27.
AYLESBURY FAIR.—Sept. 27.
ALTON FAIR.—Sept. 29.
CANTERBURY FAIR.—Sept. 29.
DUNSTABLE FAIR, BEDS.—Sept. 29.
AYLSHAM (NORFOLK) FAIR.—Sept. 30.
PETERBOROUGH FAIR.—Sept. 30.

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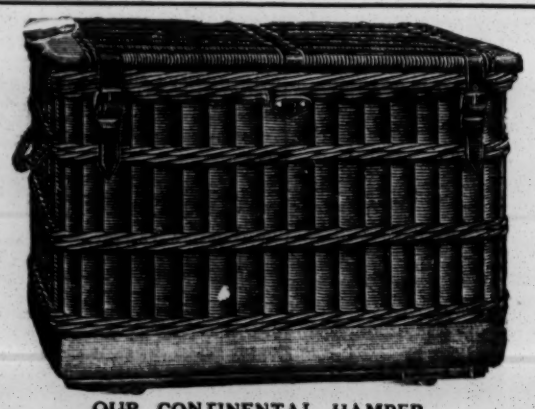

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STAINLESS DESSERT SPOONS AND FORKS ... ... 7/- dozen.
WATCHES ... ... 2/3, 2/6, 3/-, 4/-, 5/- each.
SHAVING BRUSHES ... ... 3/6, 4/-, 6/- and 8/- dozen.
TEA SPOONS, 6/- gross. MOHAIR LACES, 4/- gross only.
RAZORS ... ... 9/-, 12/-, 16/-, 21/-, 30/- dozen.
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CHILDREN'S PICTURE STORY BOOKS 4/-, 8/- and 16/- gross.
GAS LIGHTERS, 1/6 d_oz_en. TONGUE HEADS, 1/4 dozen.
POCKET KNIVES, 3/-, 4/- dozen. COLLAR PINS, 3/- gross.
RUNNING MICE, 1/6 gross. PIN-ON MONKEYS, 8/- gross.
PHOTO FRAMES, 4/6 dozen. SPECTACLE CASES, 1/- dozen.
SAFETY RAZOR BLADES ... ... 4/- gross.
BLOWOUTS, 6/- gross. MASKS, 6/- gross.
MATCHLESS NEEDLES, 7/- gross. CHILD'S WRIST WATCH, 7/- grs.
OPERA GLASSES, in Case ... ... 10/- dozen.
JOB LINE—DOUBLE SKIN BALLS ... ... 12/- gross.
BANGLES, in Case (Marked 10/6) ... ... 4/6 dozen.
SCARF PINS, Good, 1/6 and 2/- dz. BLACKNIGGER DOLLS, 10/-dz.
BEST TAPE ... ... 7/- gross.
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DAINTY FANCY VASES, Assorted ... ... 1/8 dozen.
TINY AIRSHIPS ... ... 4/- gross.
GUINEA PEN, Gold Nib ... ... 19/- dozen.
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E.P.N.S. APOSTLE SPOONS ... ... 2/6 dozen.
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SALT, PEPPER AND MUSTARD, in Box ... ... 5/- dozen.
FULL SUITE, in Box (Marked 2/6), 2/6 doz. NOTE BOOKS, 7/- grs.
SCRIBBLING BOOKS, 7/- gross. EXERCISE BOOKS, 4/- gross.
TOILET SOAP, 2/- dozen tablets. PIPES, 4/- and 6/- dozen.
GENUINE GILLETTE U.S.A. BLADES, Packet of Ten Blades, 3/2.
LOVELY METAL CHAIN PURSES ... ... 9/- dozen.
PLATINUM AND GOLD CHAINS ... ... 3/- dozen.
FANCY CIGARETTE HOLDERS ... ... 7/- gross.
REAL RUBBER TOBACCO POUCHES ... ... 6/- dozen.
PENNY LEAD PENCILS ... ... 2/6, 6/- gross.
GENTS' SILK ALBERTS, with Seal ... ... 8/- dozen.
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CREPE PAPER, Assorted Colours ... ... 7/6 gross bundles.
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BANDMASTER MOUTH ORGANS ... ... 8/6 dozen.
WEMBLEY MEDALS ... ... 8/- gross.
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SHAVING SOAP, in tins, Marked 1/- ... ... 2/- dozen.
SPECIAL 1lb. BOX "FLOWER GIRL" CHOCOLATES 8/6 doz. bxs.
METAL FELT MASCOTS ... ... 2/- dozen.
LUCKY METAL BOOTS ... ... 3/- gross.
HAND MIRRORS ... ... 12/- gross.
56 PAGE NOTE BOOK ... ... 8/- gross.
LARGE BLACK RAKE COMBS ... ... 4/- dozen.
LILY OF THE VALLEY SCENT ... ... 9/- gross bottles.
MIRROR ON STAND, 1/6 dozen. PUFF BOXES, 1/6 dozen.
FELEX TRANSFERS ... ... 4/6, 8/- gross.
FELIX THE CAT MASCOTS (manufactured by permission of the originator) ... ... 3/- each
LOVELY DRESSED DOLL, each in box... ... ... 4/- dozen.
THE HIDDEN COLOUR PAINTING BOOK ... ... 7/6 gross.
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SUGAR DREDGERS ... ... 2/6 dozen.
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SIR WALTER SCOTT RAZORS ... ... 17/- dozen.
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MANICURE SETS, in case ... ... 1/6 each.
SPECIAL LINE CHOCOLATES ... ... 4/6 dozen boxes.
GILT CHAIN BANGLES ... ... 9/- gross.
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SOLID PEARLS (Brilliant Snap) ... ... 2/6 each.
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FANCY MONEY BOX, lock and key ... ... 3/6 dozen.
SHEET PINS... ... ... 60s 2/6 gross; 200s 6/- gross.
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BATTERIES, 4/- dozen. BULBS, 2/- dozen.
BUTTONHOLE ROSETTES... ... ... 3/- gross.
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JOINTED DOLLS 45cm ... ... 30/- dozen.
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GLASS BANGLES, Assorted Colours ... ... 12/- gross.
FLASH LAMP CASES ... ... 5/-, 7/-, 14/-, 18/- dozen.
PENCIL SHARPENERS, 9/- gross. WHO IS THE WINNER, 6/- gross.
BEST BANDED LACES ... ... 8/- grs. prs.
CHILD'S WEIGHT SCALES ... ... 6/- dozen.

Terms—Cash with Order. Carriage Extra. No Lists.

"LOVE AND SACRIFICE."

The ways of censors are often very strange, and the British Board of Censors' ban upon the new D. W. Griffiths' film, "Love and Sacrifice," known in the States under the title of "America," is particularly baffling. At least, this was the general opinion at the Princes Restaurant on Thursday last when the picture was shown to a party of representative film and dramatic critics. "Love and Sacrifice" is no more harmful to England or America than any other previous film dealing with a historical subject. English opinion is now, as it was then for the most part, quite clear about the terrible folly of the whole business, and the famous slogan, "No taxation without representation should be endured" (one of the sub-titles to which, we are told, the censor has taken objection), is now held by all political parties. The film deals with the horrors of war, and some of the scenes are terrible in their realism, for Griffiths is an artist with a mission who refuses to shirk facts, but the case for the war of Independence appears to have been stated with the utmost fairness. The villain of the piece is the infamous John Butler, the American colonist who organised a band of Indians and white desperadoes, and, whilst working for his own ends, used the British ag as a cloak for his massacres. In the important facts Griffiths has followed pretty closely to history.

The war is the background for an ordinary love story between a Montague, an aristocratic loyalist family, and an idealistic young poet who becomes a prominent figure on the other side. The causes of the early revolt of the colonists are clearly shown, and there are some interesting pictures of the everyday life of the time.

Before the film was shown Mr. Mervyn McPherson outlined the position of affairs. He said that arrangements had been made to exhibit the film at a legitimate theatre in Plymouth, over which the British Board of Censors had no jurisdiction. The Watch Committee there, for some reason which was never explained, objected, and it was put forward for licence in the ordinary way. Finally it was submitted to the Right Hon. T. P. O'Connor, who stated that, owing to the intervention of a "higher authority," he would have to refuse the licence.

Mr. D. W. Griffiths, who spoke very delightfully about his feelings for England and the English people, pointed out the dangers of a censorship without an appeal.

"PINS AND NEEDLES."

At Balham.

Mr. Albert De Courville's Gaiety Theatre success, "Pins and Needles," commenced a fresh tour at Balham on Monday, piloted by the L.C.T. Enterprises. The show contains most of the successful items seen in the West End, the opening, What Happened at the Dress Rehearsal, being particularly well done. Other comedy scenes calling for special mention are Marie Louise, Checkmate, and Found Out. The Last Dance scena was capitally enacted. The scenic part of the production and dresses are also well looked after, and the various singing and dancing numbers very popular.

The company of comedians engaged do full justice to the show, Mr. Bruce Cameron, in various rôles, proving a big success. Mr. Horace Kenney makes a hit as the society entertainer, a very clever piece of work. Mr. Scott Cullen achieves success as the manager in the first scene, and in the succeeding scenes is seen to much advantage. Miss Binnie Lura and Mr. Hal Collins have several capital duets, "I Like You," "Porcelain," and "A Little Tin Soldier" among them. Miss Lura, a dainty comedienne, sings also "Off We Go" and "Lampshades" among other numbers, whilst Mr. Collins, a capital light comedian, is very popular in "Covent Garden Blues." Miss Vi Kaley portrays most of the characters made famous by Miss Maisie Gay, and is very well received. She renders the "Epsom Road" number with plenty of vim. Messrs. Jack Neilson, Wally Macdonald, and the Misses Nelly Hunt and Edith Gray, in other parts, do well, as do the Eight Gaiety Girls, whose dancing is well above the average.

"Another Scandal," a film adaptation of Cosmo Hamilton's novel, is a human story of a domestic scandal which would not have happened had it not been for the gratuitous advice offered by the bachelor friend of a husband and wife, who butts into their hitherto happy home at the time of the approaching birth of their first child. The resulting story, however, provides fine screen entertainment, being cleverly conceived and admirably acted. Miss Lois Wilson as the wife Flora Le Breton as a charming and ingenious "vamp," and Holmes Herber as the husband, are equally commendable.

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FELDMANISM

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FOOTLIGHT FLASHES.

NORA BAYES.

The reopening of the Oxford last week with a variety programme has been the talk of the town. The chief attraction was, of course, wonderful Nora Bayes. Her charm and versatility held the audience spellbound. Miss Bayes made this the occasion to introduce the big Feldman winner "California, Here I Come," and its success was instantaneous.

CABARETS!

The new style entertainment is here, there and everywhere. At the Piccadilly Hotel, the Café de Paris, the Queen's Hotel, and a score more smart restaurants, happy diners and suppers are being entertained 'twixt dances by the best available talent. Needless to say, Feldman numbers are a sheet-anchor for all cabaret producers and vocalists, as Feldman tunes are the sure shield of all the best dance-band directors.

BROOKE JOHNS.

As an entertainer this artist is second to none, and at the "Piccadilly" he is launching one of the new Feldman crackerjacks—"From One Till Two," a number that bids fair to become equally popular as a song and dance-tune.

EDWARD DOLLY.

He is some "busy bee" just now, preparing the new Grafton Galleries show. The list of artists includes Lydia Kyasht, Tim O'Connor, Edna May, Josephine Earle and Doris Bransgrove. "Jiminy Gee" will be one of their features. Other special items will be "California" and "Papa Blues."

ALL FELDMANISING.

Recently at the Victoria Palace the lesson of Feldmanism was well illustrated. Talbot O'Farrell "topped" and gave a great show which included "If I Can't Sing About My Mammy," "Ould Donegal," and "Wonderful Kingdom of Dreams." His reception was something to remember! The O'Gorman Bros. got well away with "In our Parlour" and "Rolling Home in the Morning," and Ena Foy added to her many admirers by a cute and sassy rendition of "Reuben, Reuben," whilst Jack Weaver, the popular chef d'orchestre, rounded off things with a Feldman entr'acte.

SCANDALS!

In this case quite harmless, as it happens to be the title of T. Elder Hearn's very succesful revue. One of the most successful items of a splendid show is the combined effort of the Dainty Danes and Harry Kynman in a delightful production of "Egyptian Rose," Mr. Kynman's big solo number being "Wonderful Kingdom of Dreams," which is invariably encored.

JUNE MILLS.

Bright, breezy, and full of pep, Happy June blew into Feldman Building on her return from Cologne to tell of her gratifying success with "Turned Up." The gifted comedienne has been singing this number to roars of laughter, and as a finale gives the chorus in French, German and Italian lingo. "Horsey, Keep Your Tail Up" has been another of Miss Mills's big hits on the Continent.

TERRIFIC.

Well, the exact wording of the wire is, "Terrific success 'Turned Up' and 'If They're Irish,' Pavilion, Liverpool. Compliments, May Levey." Our congratulations!

A REQUEST.

Syd Herman's discerning judgment can be traced in the request for permission to use that delightful chorus ballad, "When Will the Sun Shine for Me?" in "Topical Times" revue. We gather several other Feldman hits are going into the show, and also into the same management's new production, "A Trip to Wembley."

THE NATIONAL HYMN.

Freddy Fay, writing from the Pier Theatre, Herne Bay, thus describes our popular comedy chorus song, "Turned Up." In the Children's Singing Competitions, he continues, five out of six choose this number. Mr. Fay also gives us the gratifying information that all our principal numbers are being featured with terrific success.

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THE NEW STORMER

CALIFORNIA

HERE I COME

BAND PARTS READY, 2/- PER SET.

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FOOTLIGHT FLASHES.

JUBILANT JERSEY.

And how could it be otherwise. Is not that dainty little joker, Hilda Simpson, one of the attractions of the island? We hear splendid reports of Miss Simpson's success with our numbers, including "Mother Loves Me," "Bebe," "Maybe He'll Write Me," and many others.

THE OTHER ISLAND.

By same mail a cheery letter from Norman Langford, who is at Ramsey, Isle of Man: "Delighted to inform you of the success of your songs here." So writes Norman, who is taking his famous Manx Mascots on tour and wants more winners to add to his repertoire. It is our privilege to supply the need, and to wish the merry combination continued success.

BONK.

It's a revue! It's jolly good! It went with a bang at Walham Green last week! Peggy Andrews puts in some very good work and features "California," "I'm a Harmony Baby," and "They Can't Charge Us for That" with big success.

THE BACKBONE.

Writing from the Empire, Grantham, Byers Wake, who is musical director with that amusing concoction, "Money for Nothing," thanks us for our promptness and courtesy which compliment we blushingly acknowledge. Mr. Wake is of the opinion that the backbone of the show is the music, and in this connection he finds the best way to please the public is to Feldmanise. Which is another way of saying "Give 'em the best!"

IT IS A WINNER.

Thus Hugo Lamar, writing from the Junction Theatre, Manchester, describes "Roll Along, Missouri," which, he adds, is being sung in his act by Miss Irene Noma with great success. Mr. Lamar wants more strong numbers. Well, he has written to the right place for them.

DO YOU KNOW—

That May Stevens, the clever comedienne and dancer, is branching out as a single act? She opened on Monday at the Ardwick Empire with gratifying success, and made a smashing hit with "Happy-go-lucky in My Old Kentucky Home."

That Nita Jarche, in Reg. Bolton's "Hot Pot" revue, scored a big hit with the new heart-throb ballad, "You Left Me Out in the Rain," at the Opera House, Londonderry? This week Miss Jarche is repeating her success at Dublin.

That Alec Ascot and Frances Whyte are great favourites in Glasgow, and are featuring "Oh Gee! Oh Gosh!" and "If They're Irish"? They intend to round off their act by including another big winner, "Turned Up."

That Ray Barry is still singing her panto. success, "All the Girls Are Fond of a Jolly Young Sailor"? Patrons of the Hippodrome, Mexboro', were most enthusiastic in their appreciation last week. Miss Barry has new Feldman songs in study.

That Gordon Crocker and William J. Aspden, known as the Royal Operatic Duo, are featuring Feldman numbers with outstanding success? They have recently added to their repertoire that "always certain" winner, "Mother Machree."

That Mignon De Rone, who has been going great with "Delaware" and "Oh Gee! Oh Gosh!" is spending a short vacation in the Isle of Man, prior to playing a return contract on the Continent. Miss De Rone had a large repertoire of Feldman numbers to draw upon.

That Sidney Stirling and Jenny Golding hit 'em hard last week at the London, Shoreditch, with "California, Here I Come"? This is a piano and vocal act, and a good one!

That Will Garland's coloured revue, "Down South," is going strong as ever? New songs in rehearsal for immediate inclusion in the show are "Happy-go-lucky in My Old Kentucky Home" and "Monnavana."

Feldmanism Blooms All the Year Round.

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